

## BUYING READY MADE GARMENTS

By WILLIE N. HUNTER,  
*Specialist in Clothing.*

A knowledge of textiles, of clothing design, and of construction will help one to spend more wisely when buying ready made garments. Styles, time, and health are other important factors to be considered in clothing selection. Style is so important that often a garment without it is an economic loss. To some women, time is more important than money—the business women, or the women with a large family, for instance. Health, however, cannot be neglected when selecting clothing. The weight of clothing, textiles, color, design of garment, all have to be considered in relation to health. The textile lesson should precede this lesson.

Ready made may be purchases through:

1. Shops.
2. Mail order.
3. House to house canvass.

The first method is by far the most satisfactory, for here the garment may be tried on to see if it fits, if the color and design are becoming. The shop stands back of the sale.

Mail order houses send out catalogues which give good descriptions of their garments but this is not like seeing the garment, feeling the texture, or trying it on.

House to house canvasser is least satisfactory because here there is no redress.

The shopper needs to know textiles; weaves, finishes; how color is put in; how materials are adulterated; and how these different things affect the wearing quality. Often a store will display racks of dresses labeled "silk crepes," "silk prints." Many times those labeled "silk crepes" may be pure silk and many times they may be weighted silk, silk and rayon, or cotton and silk.

There are a few simple home tests we may give a fabric to determine what it is. (See lesson sheet on "Tests to Determine the Kind of Fiber Used.")

Things to think about when buying ready made:

### 1. Style.

#### a. Style Trends of Season.

- (1) Material (Textile fibers, weave, finish and how these will affect weaving quality).
- (2) Color.

#### b. Style of Garment in Relation to Season's Style. Is it a fad—an extreme—or conservative style? Will it carry over?

- (1) Individuality—personality.

## 2. Type of Garment and Occasion for Which Needed.

- a. How cut?  
Is it on straight grain at (front, back, sleeve, cap)?
- b. Is it skimmed?  
Manufacturers cut numbers of garments at the same time, and cut just as closely as possible.
- c. Has the garment enough material in it to allow making over? Is there any extra material such as broad belt, a tie, a bolero, or jacket? Has the skirt a good hem?

## 3. Design.

- a. Good design, good taste, not over done. Relation of design to person's figure.
- b. Design of material—plain, large or small figured material.
- c. Is the dress in scale for the individual? Yokes right proportion, bertha or collar right size?
- d. Do the structural lines come at the right place?

## 4. Decoration.

Many dresses are over done. This is often true of the cheap ready made. Many times they are too fussy, too much detail, too many ideas. High priced dresses rarely ever are overdone. Scarf, tucks, and buttons, all on one dress are too much. Buttons when used should serve a purpose. They are uncomfortable when put on down the back just for decoration.

## 5. Finishes.

The finishes of ready mades should be given special attention.

### a. Hems.

- (1) Should be the same width all around.
- (2) Should be put in after all seams are sewed up.
- (3) Should be deep enough to let out.

### b. Seams.

- (1) Deep enough not to pull out. Deep enough to let out if necessary.
- (2) Finish for edge of seam.
  - a. Pinked.
  - b. Turned back and stitched.
  - c. Bound.

- c. *Stitching*: This is one of the big give aways in a cheap dress. The stitching should be of a small well regulated stitch and good thread of good color used. On outer surfaces where it shows, it should be carefully done, straight and even. Most of the cheap ready mades have long stitches, coarse threads, and are carelessly done. Stitching of seams should not allow pull.

### d. Fastenings.

What are the fastenings? How put on? Some snaps and hooks will stay fastened, others will not. Buttons—how sewed on. Plackets—how finished—will they stay closed?

## 6. Color.

- a. Becoming.
- b. Season's Color.
- c. Color Combination.
- d. Will it go with rest of wardrobe?
- e. Is it a fad color or one that will carry over?
- f. If the dress is a drab color, would there be possibilities of adding touch of bright color?

## 7. Quality.

Loosely woven, slazy material will pull at seams and places of strain regardless of workmanship. A garment of good quality and good workmanship is usually cheapest and gives greater satisfaction to the wearer.

## 8. Fit of the Garment.

Very few people are standard size, consequently most people have to have ready mades altered. An ill fitting dress is a source of discomfort to the wearer. Below is a list of fitting difficulties which the manufacturers have listed in order of their frequency:

1. Shoulder line too long.
2. Armscye too deep.
3. Too much looseness in armpits.
4. Hips too scant.
5. Upper arm of sleeve too tight and armscye too tight.
6. Back of neck fitted poorly.
7. Sleeves too short from shoulder to elbow.
8. Sleeves cut on the wrong grain.
9. Insufficient width across the back.
10. Not enough material in seams.
11. Wrong length.

Many times the dress may be altered without changing the design; other times it cannot. Often a sales girl will try to persuade a customer to buy a dress which cannot be altered satisfactorily. A dress where the hips are too scant, the upper part of the sleeve too tight or cut on the wrong grain, or one that is too narrow in the back offers little possibility for alteration.

Many stores carry in between sizes now, 14½ or 15, sizes for short women, the small woman, the extra sizes for the large women, the "large stouts." Knowing this will help a woman lesson alteration necessities.

Don't buy haphazardly. Give your buying serious thought in order that you may get value received for your money, and that you may select garments which will give pleasure and satisfaction. Think of the rest of the wardrobe and how the new garment will fit in with it. A few well chosen garments of good quality will give more pleasure and satisfaction than a number of cheap garments.

## References:

- "Pattern and Dress Design," by Eddy and Wiley.
- "Better Buying Studies—Dresses", by Ethelwyn Dodson. Extension Service, University of California, Berkeley, California.

**Intelligent shopping requires due regard to business standards.**

1. The shopper should be mindful of the effect of her shopping on the sales forces.
  - a. Courteousness.
  - b. Returned goods and its relation to sales girl.
  - c. Taking clerk's time trying on suits, dresses, hats without any idea of buying.
2. Waste in retail stores.
  - a. Wrong use of charge account.
  - b. Slow payment of bills.
  - c. Taking out of goods on approval. Delay in returning, careless handling of same.
  - d. Deliveries.
  - e. Returning Christmas goods to receive credit.
  - f. Samples.
3. Stores have given customer many privileges which add to the comfort of the shopper but bring little or no returns to store. These are:
  - a. Rest rooms—fitting rooms.
  - b. Charge accounts.
  - c. Deliveries.
  - d. Catalogues.

(All of these increase price of product bought.)
4. Topics for Discussion:
  - a. Chain stores—Local stores.
  - b. Labels—Legislation—Standards.
  - c. Advertising.
  - d. Mail order catalogues.

## MAKING A "BETTER" DRESS

By WILLIE N. HUNTER,  
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Many women are afraid to cut into good material, yet they do not hesitate to make a house dress of inexpensive material. There is a greater saving in making the better dress than there is in making the inexpensive garments for home use. There is economy in making both.

Compare the cost of a good "better dress" ready made with cost of enough material of similar quality and the findings for same.

Compare the cost of a ready made house dress with one of similar material made at home.

How often do you get a best dress?

How long do you expect it to last?

How many silk dresses have you in your wardrobe?

How long have you had each?

What was the cost of each?

What has been the average cost per year for your best dresses?

Prerequisite for this project:

- |                        |              |
|------------------------|--------------|
| 1. Commercial Patterns | 4. Selection |
| 2. Cutting—Fitting     | 5. Textile   |
| 3. Finishes            | 6. Color     |

### I.—Steps in Making a Better Dress:

A well thought out plan for each step in the making of this dress will do much to banish that fear of cutting into nice material.

1. Decide on type dress needed, material and color desired.
2. Study the season's styles, noting popular colors, materials, designs. Use fashion magazines, window show; observe what well dressed people are wearing.
3. Select Pattern—buy material.
4. Study pattern, test it; make any alterations necessary. Pinning the pattern together according to notches and directions, and trying on is one way in testing pattern. Measuring is another, and is more accurate.
5. Cutting:
  - a. Straighten and press material. (Many materials should be sponged or shrunk first.)
  - b. Place pattern on material (note chart).
  - c. Pin pattern to material.
  - d. Cut right on pattern edge with good sharp scissors.
  - e. Mark all notches and perforations before removing pattern from cloth, with chalk or colored thread.

## II.—Basting—Start with Waist.

1. Baste in all darts, hems, or closings.
2. Baste all up and down seams first.
3. Pin any crosswise seams by lapping.
4. Baste skirt—pin up lower hem.

## III.—First Fitting:

1. Put on waist. Note fit of garment across chest, bust, back.
2. Check location of shoulder seam, under arm seam, shape and location of armscye.
3. Make any alteration necessary.
4. Fit for width by adjusting lengthwise basted seams.
5. Trim out neck. Pin in sleeve with notches matched.
6. Mark plackets and openings.

## IV.—What to do Before Second Fitting:

1. Stitch, finish and press all lengthwise seams already fitted.
2. Baste sleeve into armscye.
3. Baste crosswise seams.
4. Make collar, cuffs, bindings, and facings that may be necessary for finishing.

## V.—Second Fitting:

1. Approve finished seams.
2. Fit all crosswise seams that are basted.
3. Fit armscye; take sleeve length; pin on cuff.
4. Pin collar; facing on binding in neck.
5. Fit waist line.
6. Mark plackets.
7. Take hem length.

## VI.—What to do Before Third Fitting:

1. Stitch, finish and press all crosswise seams.
2. Stitch and finish armscye seam.
3. Finish neck—waist.
4. Make plackets—press.
5. Baste hem.
6. Make belt; and any decorative finishes.

## VII.—Third Fitting:

1. Approve waist line and closings.
2. Approve collar, cuffs, and other details.
3. Check hem line for evenness.
4. Mark places for fastenings, belts, other details.
5. Make any necessary changes for fit or style.

## VIII.—Finishing:

1. Finish any unfinished seams.
2. Hem lower edge.
3. Sew on fasteners; lingerie straps.
4. Press thoroughly.
5. Hang on coat hanger.

## REFERENCES:

U. S. Bulletin 1530, "Fitting Dresses and Blouses." Dress  
Design: Erwin.

Keep in mind the 4-H Club motto in making this dress, "To Make the Best Better." Pay attention to small details such as using the right size needles and pins; use thread of right size and color; regulate machine stitch. Use sharp scissors for cutting. Cut straight and accurately. Stitch straight. Press as you go. Pull out bastings, tie thread ends; use finish best adapted to material. Don't be satisfied until your workmanship is of the highest quality. Make this "better dress" truly your *Best*.

## LEADERS' OUTLINE

### I.—First Club Meeting:

1. Discuss styles of season, designs, colors, fabrics. Planning wardrobe costs of better dresses.
2. Illustrative Material Needed:
  - (1) Fashion magazines, fashion sheets, pictures of good dresses and suits.
  - (2) Samples of season's materials.
  - (3) Illustrations of complete wardrobe: The coat, dresses and suit that would go with coat. Accessories: This may be illustrations from magazines.
  - (4) Model finishes for seams and edges, bindings, facings, cutting and joining bias, bound buttonholes.
3. Assignment: (This is to be done before next club meeting.)
  - (1) Each woman select and procure pattern and material for dress.
  - (2) Each club member cut, baste and have dress ready for second fitting.

### II.—Second Club Meeting—Dress Clinic.

1. Each woman brings dress to club meeting basted and ready for the second fitting.

Have every woman present put on her dress. Divide group into two lines facing each other. Have each woman walk down the line. Each woman acts as critic while her neighbor opposite passes down the line for general inspection. The dress should be criticised for becomingness, from standpoint of design, color, texture of material, and fit. The group will help each woman decide the best neck line for her, the best waist line, and her skirt length. This criticism when properly carried out is most helpful as each one has to act as critic as well as to have her own dress criticised. Since the dress is only basted any constructive criticism may be taken advantage of and the dress changed accordingly.

2. *Criticisms—Questions to Consider:*

- (1) General appearance of dress—pleasing, bad, indifferent. Does the dress express its owner's personality? If so, how and why?

- (2) Is the design good for the individual? Could some of the lines be changed to make dress more becoming?
- (3) Is the material suitable for the person? (Consider texture, pattern or design of material in relation to person's size.)
- (4) Color: Is it becoming? Is color combination good?
- (5) Fit of Garment:
  - a. Are structural lines correctly placed?
  - b. Note shoulders, chest, bust, neck, hips.
  - c. Is waist line right?
  - d. Shoulder length right?

3. *Selecting Material:*

- (1) Remember texture has much to do with becomingness and apparent size.
  - a. Dull texture diminishes size.
  - b. Luster increases size.
- (2) Color:
  - a. That a color can be so strong and intensive that it overpowers one. It takes a very active, strong person to wear vivid colors.
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- (3) *Accessories to be used with Dress:*

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# UNDERWEAR

## SELECTION AND CONSTRUCTION

Good dressing begins with the right kind of underwear. The right kind of underwear protects the body and acts as a foundation for the outer garments, improving their appearance without calling attention to what is underneath.

Underclothing should be in keeping with the outer garments and should conform to the lines of the body, be simple and attractive, and of good material and workmanship.

Underclothing contributes to the health by protecting the body from sudden changes in temperature. It should permit freedom of action and not retard circulation, be light in weight, yet warm in winter. Wearing too little clothing wastes the heat of the body, while too much may be just as objectionable by causing excessive perspiration, thus weakening the resistance to cold.

## FOUNDATION GARMENTS

Girdles, brassieres, corsets, or corselettes—some form of figure control—will improve the appearance of everyone and is required at present by fashion. There are many types of foundation garments on the market and it is usually more practical to buy these readymade. To insure comfort, it is wise to be carefully fitted by a reliable fitter.

## SLIPS

Since slips are important as foundations for many dresses, especially the sheer dresses, they should be simple in design and their construction lines should be similar to the dress worn over them. The smoother the slip fits the body the better the effect will be. Not a line or wrinkle should be visible when the dress is worn. Bias cut slips may be cut to avoid bulkiness, but often cling too closely to the body to serve as a foundation for sheer dresses. They have a tendency to hang unevenly and to twist on the body. Summer-time slips should be shadow proof.

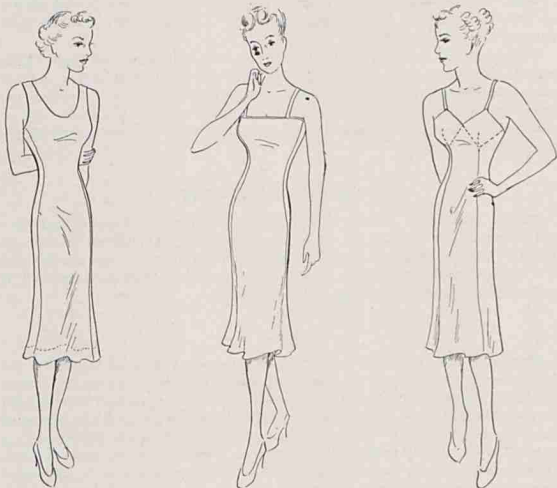
1. **Material:** Slip materials should be selected both for the effect under the dress with which it is worn and for serviceableness. Cotton fabrics such as cambric, longcloth, nainsook, slip sheen, sateen, non cling, muslin, and some sacks are very practical for everyday work slips. Silk or synthetic fabrics used for slips are usually of three types—crepe, flat finish, and satin. Of these, crepe usually wears best, flat finish irons most easily. A pure-dye fabric is preferable, although some pure-dye fabrics may be filled with a substance such as starch or gum which will wash out in the first washing, leaving a sleazy thin fabric. Choose a firm, heavy material so that there is less chance of it splitting or pulling out. Slip material should not cling and should not be bulky. The pattern will give the amount of material needed.

2. **Colors:** White is the most satisfactory for cotton work slips and for general use when the dress demands a white slip.

Light pink and delicate peach are the best general all purpose colors.

Dark colors are especially good when worn under dark porous or open work material. A dark lace, net, or eyelet dress looks much richer when worn over a slip of the same color than over a light slip.

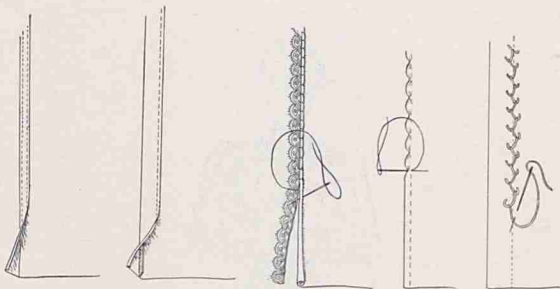
3. **The Pattern:** The styles given are cut on the straight of the material and are merely suggestions and similar patterns may be purchased at almost any pattern counter.



4. **Construction:** Cut accurately. Fit carefully. Use the best workmanship possible. Flat fell or french seams are the most durable. Use small even stitches. Finish the top with as flat a finish as possible.

Suggested finishes for edges, both top and bottom:

- a. Narrow hem, stitched twice.
- b. Narrow facing.
- c. Rolled and whipped and lace applied.
- d. Shell edge.
- e. One inch hem, feather stitched.



The slip should be one inch shorter than the dress with which it is to be worn and the width at bottom a little less than the width of dress.

#### PANTIES, BLOOMERS, AND BRASSIERES

Panties or step-ins have been more in demand than bloomers, but the latter is preferred by many, especially in cold weather. The crotch of either should be sufficiently long to allow for stooping with ease. Panties and bloomers should be made with as little fullness as possible so as not to give a bulky appearance to the outer garments. For this reason, the fitted pantie is the most satisfactory. This may have a narrow facing or yoke facing at the top and buttoned or hooked, or it may have a front yoke with elastic across the back. Durable material should be one of the first considerations.

For brassiere, select any pattern you like that will support the bust and give a smooth line. Be sure that pattern will be comfortable and of correct size. Use material left from slip, other undergarments, or any good firm material. A piece of elastic in the back or pieces in the side seams will make the brassiere fit better. Brassieres that fit well are not always easy to find, therefore, it is often advisable to make them at home.

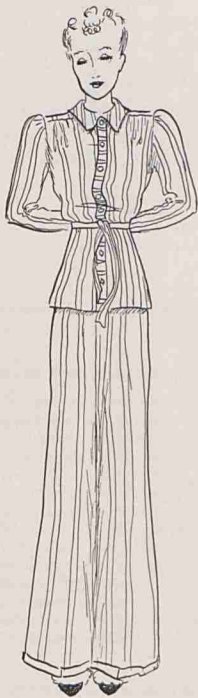
#### SLEEPING GARMENTS

Whether nightgowns or pajamas are used for sleeping, it is necessary that they be roomy and comfortable to give added health and enjoyment to the wearer. Always remove and air at night underclothing which you wear during the day, and air the sleeping garments during the day.

#### NIGHTGOWN

Although the nightgown as a sleeping garment has been replaced somewhat by the popular pajamas, there are many who prefer the nightgown. Both garments may be made sleeveless, with kimona sleeves, or set-in sleeves. The neckline and sleeves or armscye, may be cut any desired shape,





but should correspond in finishing. The seams are usually French for gowns, flat fell for pajamas.

#### **SLEEPING PAJAMAS**

Select pattern of correct size. One or a two piece pattern may be used. Remember that pajamas of this type are intended for sleeping and that they must be roomy and comfortable. Puffy sleeves and wide legs are not suitable for sleeping pajamas.



*Material:* Should be soft in texture, easily handled and easily laundered. Suitable materials are seersuckers, prints, muslins, percales, or other light weight cottons.



#### **BED JACKETS**

In connection with the sleeping garment, the bed jacket is a nice accessory to have. In case of sickness the bed jacket is almost indispensable; then, too, it is nice to slip on if one wishes to read in bed. The bed jacket is nice made of silk in pastel colors, or challis with dainty floral pattern.

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# REMODELING

By WILLIE N. HUNTER,  
*Specialist in Clothing.*

## I. RESTYLING:

When an old garment has good material and can be made into a new garment at little or no cash outlay and with very little time expended it pays to remodel. It does not pay when the material is badly worn, or cut into very small pieces, or of such a shape that they cannot be used without combining with new material which will run the cost up to such an extent that it over balances the value of the original goods.

It takes very little time and expenditure of money to restyle last season's dresses, and this type of remodeling pays. Good dressing is a good investment, and if one desires to look well in her clothing and to keep it up to date, it is very necessary to make the little changes each season like lengthening skirt, changing waist line, adding a new collar and cuffs and other changes that will make it conform to the season's styles.

### A. Suggestions for lengthening and remodeling skirt:

1. Let out hem, face if necessary.
2. Add yoke at top.
3. Flounce at bottom.
4. Let in rather broad belt.
5. False yoke under peplum at waist.
6. New yoke in waist of dress.
7. Raglan or epaulet sleeve.
8. Tunic or drop skirt.

*If skirt is too tight at waist or hip:*

1. Rip side seams, until skirt hangs at ease. Insert a band of self material. Shape the end of band so that it appears a part of decoration of skirt.
2. If skirt is a four or six gored skirt, rip each seam and insert small gusset.

### B. If waist is too tight:

1. Split open in front, add vest.
2. Rip under arm seam, insert piece.

*When back and under arm of dress are badly worn:*

1. New top, self or contrasting material.
  2. Deep shaped yoke.
  3. Raglan or dolman sleeves.
- Silk and wool, satin and silk, satin and velvet, solid colors with figured material are all good combinations this season.

**C. Neck lines—To build up:**

1. False yoke—wear some of the pretty large collars.
2. Fill in with self material, wear large bow.
3. Vests of contrasting material.
4. Scarfs, throw ties.

**D. Sleeves:**

1. Sleeves of contrasting color may be added to an old frock. They may be bell, bishop, puff, raglan, dolman.
2. Cuffs or puffs, narrow or deep may be added.
3. Pieces may be inserted which will enlarge a sleeve, yet look like a decoration.
4. The little caps and bands over shoulders which give width to the figure will also cover up worn places.

**E. Accessories:**

Many times new accessories such as collars, cuffs, a belt, scarf, are all that last year's dress needs to bring it up to date. Collars are excellent this season, both large and small. Materials are satin, silk, corduroy, velvet, pique, gingham, white or colors are used.

These are only a few suggestions for restyling last season's clothes. "Necessity is the mother of invention" and when one starts to work on this problem ideas will present themselves. Study fashion magazines. Window shop for ideas.

**II. MAKING OVER:**

Garment should be carefully ripped, cleaned and pressed. When ripping be careful not to cut or stretch material. Sharp pointed scissors or a razor blade are good helps in ripping. Often the bottom thread of stitching may be pulled out. Remove all clipped threads.

If one expects a nice, finished garment from an old one the material must be carefully freshened and cleaned. There are various ways for doing this.

**Cleaning May be Done By**

- |                   |                 |
|-------------------|-----------------|
| 1. Brushing       | 4. Dry cleaning |
| 2. Sponging       | 5. Washing      |
| 3. Removing spots | 6. Pressing     |

1. If the material is not spotted or soiled a good brushing and airing is sufficient.
2. Sponging will sometimes freshen material. This is done by sponging the material all over with a cloth wrung out of clear water, getting it thoroughly moist, then pressing on wrong side. Often this will give cloth a new appearance. With some material it is best to put a cloth between material and iron.
3. **Removing spots:**
  - a. Grease spots may be removed by:
    - (1) Fuller's earth, talcum or magnesia. This is most successful if applied immediately after the garment is spotted. Place material with spot flat on table, sprinkle on Fuller's earth, let stand several hours or overnight, then brush off.

(2) Cleaning solvents.

Benzine, gasoline, energine, mufti. Place a soft towel under spot; moisten a small portion of soft cloth with cleaning solvent; rub from outside in until spot disappears.

b. Perspiration stains:

A splendid perspiration preparation for home use may be made and kept on hand as follows: 1 pint of water, 2 ounces of acetic acid (available at drug stores) 26% solution, 1 tablespoon salt; use in manner stated below.

Wet a circle around stained portion with gas or spot remover but not the perspiration stain, then apply liquid for this stain. Allow to dry thoroughly, then rub the entire surface with spot remover or the gas bath.

Write for bulletin No. 861, U. S. Department of Agriculture, Washington, D. C. It is entitled, "Removal of Stains and Spots from Clothing."

c. Water spots:

Some silks and wools are spotted by water. A satisfactory method for removing such a spot is to dampen the entire surface and press it while still damp. Either sponge the material carefully with clean water or shake it in steam from a briskly boiling kettle until thoroughly damp, then press it.

d. Spots from sugar or syrup. Water will dissolve sugar. Moisten carefully with water, using a cloth underneath. Rub gently with soft cloth until spot disappears.

e. Orange, lemon or grapefruit.

If water is applied to the spot immediately it will dilute the acid so that the spot will come out.

4. Dry Cleaning:

Some materials require dry cleaning. This can be done very successfully at home, but great care must be taken as there is danger from the use of gasoline. Always use cleaning solvents out-of-doors and never anywhere near a fire. Use the high test gasoline. Many service stations sell a cleaning solvent. Usually 5 gallons may be bought for \$1.00.

Take enough clean gasoline or naphtha to entirely cover the article to be cleaned; add a tablespoon of Putman Dry Cleaner for each quart of gasoline used. Mix gasoline and dry cleaning soap thoroughly before putting in article to be cleaned. Wash the article thoroughly in this mixture, then rinse in two portions of gasoline. Be sure that this part of the process is thoroughly done. Do not add any dry cleaning soap to gasoline used for rinsing. Shake out and hang in the open where the gas will evaporate quickly. A clear day is best for dry cleaning.

It is economy to clean a number of garments at same time, as the gas that will clean one will clean several.

### 5. Washing:

Many silks and light weight woolens clean beautifully by simple washing. Use lukewarm water and milk soap as Ivory or Lux. Rinse in several tepid waters. After rinsing, squeeze (not wring). Roll silk dresses in towels, leave for several hours, shake out, press with iron not too hot. If wool material is stretchy, dry on flat surface, pull into shape. (It is advisable to measure before washing if desired that material not shrink, then pull back to desired length or width).

### 6. Pressing:

- a. *Wool*—Cover with thick, damp cloth, press with heavy iron until cloth is dry. "Shine" is caused by wearing off of the nap or grease. A tablespoon of ammonia to a quart of water is good for sponging shiny material before pressing. Nap may be brushed up with a stiff brush.
- b. *Silk*—Press on wrong side with moderately hot iron. Use tissue paper between iron and very delicate silk.

## III. DYEING:

Many times the material is badly faded, especially is this true with silks. Dyeing is a good remedy for this. Clean material thoroughly. Follow directions on package of dye. The success of the dyeing depends on accuracy in following directions.

The designs of dresses today are a boon for using up left-over materials. The coat suits, the short jackets, the blouses, the tunic dresses, the yoke dresses are excellent styles to use when two materials have to be combined to get a new dress from old material. Study fashion magazines and you will be sure to find some splendid ideas to help with your remodeling problems.

# REMODELING

By WILLIE N. HUNTER,  
*Specialist in Clothing.*

## I. RESTYLING:

When an old garment has good material and can be made into a new garment at little or no cash outlay and with very little time expended it pays to remodel. It does not pay when the material is badly worn, or cut into very small pieces, or of such a shape that they cannot be used without combining with new material which will run the cost up to such an extent that it over balances the value of the original goods.

It takes very little time and expenditure of money to restyle last season's dresses, and this type of remodeling pays. Good dressing is a good investment, and if one desires to look well in her clothing and to keep it up to date, it is very necessary to make the little changes each season like lengthening skirt, changing waist line, adding a new collar and cuffs and other changes that will make it conform to the season's styles.

### A. Suggestions for lengthening and remodeling skirt:

1. Let out hem, face if necessary.
2. Add yoke at top.
3. Flounce at bottom.
4. Let in rather broad belt.
5. False yoke under peplum at waist.
6. New yoke in waist of dress.
7. Raglan or epaulet sleeve.
8. Tunic or drop skirt.

*If skirt is too tight at waist or hip:*

1. Rip side seams, until skirt hangs at ease. Insert a band of self material. Shape the end of band so that it appears a part of decoration of skirt.
2. If skirt is a four or six gored skirt, rip each seam and insert small gusset.

### B. If waist is too tight:

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## REPAIR OF CLOTHING

By WILLIE N. HUNTER,

*Specialist in Clothing.*

A little care of clothing pays in dollars and cents and in satisfaction.

1. Garments when taken off should be put on coat hangers so that they hang smoothly, placed where the air will strike them for a while, then hung in a closet. Do not crowd garments in the closet.
2. Keep dresses, suits, coats, well pressed.
3. Keep all garments cleaned either by dry cleaning or washing. Keeping clothing clean extends its life. Many spots and stains eat into the fabric as well as ruin the appearance.
4. Undergarments, cotton and washable clothing should be kept clean—those not in use folded and put away. Wash garments before they become too badly soiled. A badly soiled garment has to be scrubbed hard, this friction is hard on fabric, and makes it wear out sooner.
5. Watch clothing for snags, tears and worn places. Mend at once, as tears become larger, worn places become holes, and soon the garment is gone. Reinforcing places on garments that have hard wear extends the use of the garments. Reinforce the elbows of sweaters before the children start to school. Chamois pads are often put on the elbows of boys' sweaters.
6. Some of the places on garments that receive hard wear:
  - a. Elbows of Sleeve
  - b. Knees of pants
  - c. Seats of pants
  - d. Back, across shoulders
  - e. Under arms
  - f. Armscye at back

Stockings—heels, toes, knee of children's stockings.

Gloves—finger tips.

Underwear—Seams pull; seats of bloomers and drawers; elastic gives out, bands pull off.

Buttonholes split out, buttons pulled off, hooks and eyes and snaps, pull off.

Edges become frayed of—cuffs, collars, skirt hems, trouser hems.

Lace, especially on underwear, becomes worn, tears in paces.

Mending may be done by:

Reinforcing

Patching

Darning

Mending tissue used on  
woolen clothing.

"An ounce of prevention is worth a pound of cure," and a "Stitch in time saves nine," this latter should be a stitch in time saves 99. Good care of clothing will reduce the clothing budget.

### CARE OF SHOES

Shoes last longer if given good care. Put shoe trees in to preserve shape when not being worn. Repair shoes as soon as sole begins to wear thin.

Repair heels as soon as they begin to wear. Mud should be removed from shoes immediately as mud stains leather. If shoes are damp, dry before putting away. Damp shoes should not be placed near the heat as this injures the leather. If shoes have become stiff, clean them and when dry rub vaseline into them. Vaseline or castor oil rubbed at intervals on walking boots is a help to the leather.

## DARNING

### 1.—Stockings:

If good care is taken of stockings it will not be necessary to mend them so often. They should be washed after each wearing in warm water with a mild soap. Do not wring. Watch carefully for breaks, runs and worn places. Mend when a hole is worn through, darning as follows:

Thread should match the color of stocking and not be too large for the stocking. There should be no knot at end of thread. Begin by taking only a few stitches and drawing the thread through the cloth so that only a tiny end is left out. The darning stitch is made so that the thread goes in and out of the cloth as shown in Illustration No. 1. The threads should be drawn back and forth across the hole as shown in illustration. Make the stitches the other way of cloth, weaving darning thread in and out so as to form a plain weave through the hole, Illustration No. 2. Be sure to have the stitches extend far enough beyond the hole so that they will not pull out. A darning gourd is a convenience for darning.

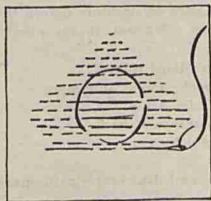


ILLUSTRATION 1

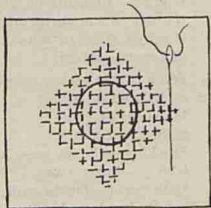
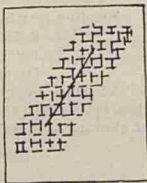
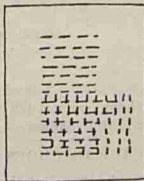
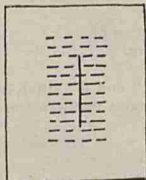


ILLUSTRATION 2

### 2.—Snags, Breaks and Tears in Clothing:



- a. Use thread same color of garment, and one that is an nearly like the thread in the cloth as possible. Sometimes it pays to ravel a

thread from the seam or hem of the garment and use to darn with. This makes a much less conspicuous darn.

Make very small stitches.

Making the stitches go in the same direction as the thread of cloth is another way to make the darn inconspicuous.

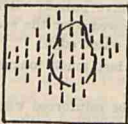
The stitch is the same as used in darning a stocking.

- b. When there is a very bad snag or tear or a ragged one, use a piece of material underneath and darn this to the torn place.

## MENDING

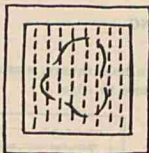
### Methods of Reinforcing When Signs of Wear Appear:

1. Take a thread of same color as article to be repaired and as near same texture as possible. For a silk dress use a silk or mercerized thread; for a sweater use wool yarn; table cloth or towel use cotton thread; for a tweed use a ravelled thread from material.



The drawing in the square represents a place that begins to show wear. Reinforce by putting in small running stitches back and forth as in illustration.

2. Reinforce by sewing a piece of material on underneath side. This method should be used if garment is too far gone to use the above method. Cut a piece from scrap like garment larger than worn place. Baste underneath the worn place, then sew the two together with running stitches. Be sure the threads of both pieces of material run the same way.



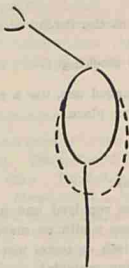
In some materials, especially woolens, slip stitch may be used—in either case the thread should not be pulled tight. Very tiny stitches on top, longer underneath. The edge of extra piece may be overcast, or held in place by a loose cat-stitch.

3. For Stockings:

Reinforcing the heel and toe before wearing lengthens the life of the stocking. If this is not done, watch heel and toe, reinforce with running stitches at the very first sign of wear. For a patch darn, use piece cut from top of stocking leg at seam in back.

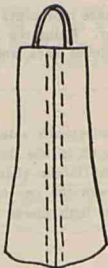
4. Finger tips of fabric gloves: Reinforcing before wearing extends the life of the gloves. Reinforce with tiny darning stitches.

5. Armseye at back, under arm, across shoulders. It pays to reinforce these places with a piece of material like dress before wearing if a person has much trouble with garments pulling out at these places. A yoke across shoulders of back saves pull and protects dress. This is put in on underneath side. The neck, shoulders and armseye seams can go right in with other seams. The lower edge of yoke may be slip-stitched across back, or left loose.



To reinforce the back of armseye or under arm, cut a piece of material like dress, shaped by armseye line of pattern. Sew into sleeve seam on under side. Baste the lower edge and slip-stitch to waist. Put in a few slip stitches between seams and lower edge to hold the two together.

6. Underwear: Seams of slips or gowns that have pulled: Reinforce with strips of footing sewed over the seam, on wrong side; stitch each outer edge.



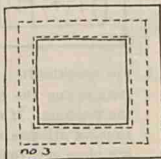
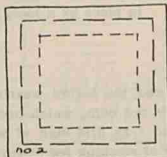
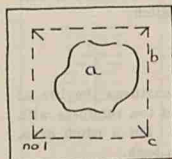
Lace brassieres will last much longer if reinforced with net.

Tops of slips should be reinforced when they show signs of wear, either by stitching across top several times, or by reinforcing with new material. Straps on brassieres and slips, often pull out or wear out. Replace with new ones, reinforcing place where strap pulls out.

## PATCHING AND MENDING

### I.—Hemmed Patch:

Have the patch larger than the hole. Cut the hole square, slash in at corner, turn edges under, baste carefully close to edge.



1. a. Represents the hole. b. The dotted line represents hole cut square. c. Corners slashed to give a square turn.

2. Wrong side—patch basted on—the weight of material will determine whether or not the edge of patch should be turned under or over-cast.
3. The finished patch—right side. Finishing may be done by machine or hand.

II.—When button pulls off, bringing part of material with it, trim off smoothly, put a small patch on top and reinforce underneath with another piece. Sew button to this.

#### REMOVING SHINE AND GLOSS FROM GARMENTS

There is no permanent means of removing from woolen garments the shine produced by wear, that is, if the fibers are actually worn down smooth. Gloss produced by the wearing down of the fibers may be temporarily removed by sponging the shiny place with a cloth dipped into ammonia solution (1 teaspoon of ammonia to 1 quart water). Rub with even strokes, then place a damp cloth on right side of the fabric and press until dry.

Shine on silk may be removed by sponging well with water and pressing on the wrong side.

Shine that appears on the sides of a dress caused by oil and soil from the hands may be permanently removed by cleaning.

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Corsets and girdles last much longer if kept clean. They should never be allowed to become badly soiled. Make a suds of neutral soap and warm water. Add a tablespoonful of borax. Put the corset on a flat surface, scrub vigorously with a scrub brush. Rinse in several waters, then hang up to dry. Two-way stretch and lastex girdles may be washed in warm water with neutral suds, then rinsed and hung up to dry. Do not place elastic near heat.



# Selecting Accessories

By WILLIE N. HUNTER and JULIA McIVER,

*Extension Clothing Specialists*

"You can tell a lady by her shoes and gloves," said the Victorians, a long time ago. But today we say: "You can tell a smart woman by her accessories."

Accessories include shoes, hose, hats, gloves, purses, jewelry, handkerchiefs, scarfs, and all the small things which the fashion-wise person points up her costume.

The resourceful woman of today needs no magic wand to transform her budgeted wardrobe into a treasure chest of feminine smartness. All she needs is a little knowledge in the selection and use of her accessories.

Accessories are an important factor in expressing good taste in dress and are a means of keeping costumes up-to-date and introducing an element of newness and charm into the wardrobe.

## COLOR

Well chosen accessories should harmonize or carry out some color note in the costume or give an interesting accent through contrast. Repeating a contrasting color in too many accessories produce a spotty effect.

## SIZE

Accessories must be in scale with the size of the person. A large, heavy looking purse or even large, heavy beads do not seem to belong to a small, dainty person.

## TEXTURE AND TYPE

To be in good taste accessories should agree in texture with the dress. Pearls, for instance, are associated with rich textures and cannot be worn successfully with rough tweeds. A sport scarf does not go with an evening dress, nor high-heeled shoes with a sports dress.

## NUMBER OF SMALL ACCESSORIES WORN

Restraint should be exercised in the number worn. The use of many accessories gives an over-decorated appearance. Wearing unrelated articles because you like them, or they are in style, detracts from the smartness of the ensemble.

## SHOES

The shoes have much to do with the general appearance of the entire costume. They should express their purpose and be chosen with regard to unity in the costume. Of course, there are shoes for all occasions just as there are dresses, but to be entirely correct, they must harmonize with the dress in material and style. Heavy fabrics, as tweeds, call for reasonably heavy shoes with low or moderate heels, light weight materials require a finer quality fabric in shoes, especially for dress-up wear. Relatively simple designs in shoes indicate good taste.

Shoes have much to do with health. Beware of too short or too narrow shoes. They spoil the carriage and cause a strained facial expression.

Below are a few general principles which may help you in choosing shoes:

1. A short vamp with a square toe makes the foot appear shorter.
2. Shoes with long vamps make the foot appear more slender.
3. Wide straps or several narrow ones make the feet seem broader.
4. Avoid intricate designs in footwear—a plain shoe is in much better taste.
5. A broad foot is emphasized by a flat heel that is too low.
6. A high spike heel makes a larger woman seem top heavy.
7. Shoes made of contrasting colors, or with intricate design, call attention to the foot as do also large buckles or ornaments.
8. Shoes should harmonize with the costume in purpose and color.

## HOSE

The thread or yarn used in construction of hosiery is classified according to the number of strands that it contains, as 2-thread, 3-thread, and so on up to 12 to 14-thread silk. Service-weight hose are made of 6 to 8-threads; 3 to 4-threads are used in semi-sheer hose which are worn for street; and a 2 to 3-thread in chiffon. The chiffon hose are appropriate for dressy wear.

Lisle hose are appropriate for sport and general wear. Sport socks should be worn only with sport costumes.

Colors for hose vary somewhat each season and popular colors and shades for the season should be kept in mind.

A medium gray-beige, or natural beige is appropriate with blues, black, vintage and plum shades, while a golden coffee tan goes well with browns, rust, copper or greens.

### PURSE

Leather purses are good with wool dresses, coats, and tailored suits; a suede, silk, or fine kid bag for afternoon, and a silk, velvet, or beaded one for evening.

The size of a hand bag should be kept in scale with a person's size. Patent leather and suede are more or less seasonal materials, so if one bag must be used the year round, it would pay to invest in a good leather bag. Bags of cotton or linen are nice to use with summer wash frocks.

### GLOVES

Gloves, as well as shoes, convey the idea of good taste when characterized by simplicity. Over-ornamentation is the worst fault in gloves.

Gloves must be in harmony with the costume in texture as well as color. An incongruity between gloves and costume may ruin an otherwise perfect costume. Shoes, gloves, or hat and gloves may match in color to give an interesting contrast to the costume, or to balance by contrast, yet they must not violate the rule of unity in costume. Fashion usually decides this.

Each year there is a greater variety of gloves on the market. They are made of innumerable materials in many different styles. The cost is determined by the material, style and workmanship. Gloves made of fabric should have a close fine texture. They hold their shape and have a good appearance. As a rule, they wash easily. Leather gloves are made of kid, lamb, goat, horse, or pig skin. Kid gloves give a fine, soft, pliable material which stretches and scuffs easily. There are some washable kids, but most of them have to be dry cleaned. They are used for dressy and formal wear. Cape skin and doe skin are clumsier but more durable. Many of these can be washed easily. Suede gloves are lovely but perishable. Black suede gloves have a tendency to rub off on anything light. Pig skin makes a very good durable glove.

Look over carefully gloves that are going to receive hard wear. See that they are reinforced, that gussets are between the fingers and that the seams are good. Inspect the stitching to see that there are no broken threads.

Be sure you buy the right size; let the clerk measure your hand each time you buy. Have her test the length of glove finger by measuring it with your finger. It will be wise to have her put it on your hand.

### HATS

The hat can make or ruin your costume; after forty, women should wear pretty hats, the feminine, flattering, veil-softened

kind. It must form a flattering frame for the face and agree in line, color, and texture with the ensemble.

Each season brings changes in hats so that it is difficult to know what to select, but you should study the styles best suited to your hair arrangement, shape and size of your head and features, as well as the effect of the hat upon your size and height.

For people wearing glasses hats with brims and with decorations to the front are best.

For the round face, an irregular brim turned up slightly at one side is good. Faces that are too broad need hats giving suggestion of height. For the large face select a hat that does not fit too closely.

Harsh or stern features may be softened by a slightly drooping brim.

### HANDKERCHIEFS

The **handkerchief** is another item that may be used to give color accent to a costume. It should be appropriate and suitable to the rest of the costume. It is always extremely bad to see a gay sport handkerchief in a lovely afternoon bag, or a dainty, lacy handkerchief peep from the pocket of a tailored suit or from the purse used with such a costume.

### SCARFS

**Scarfs** are used more with some styles and during certain seasons than others. They soften the harsher lines of the tailored costume. As a rule, scarfs are bright, gay and lovely. The figured scarf may be used with the solid colored dresses to enrich its appearance, while the figured dress demands a one-color scarf.

### TIES, BELTS, BUCKLES, BOUTONNIERES, ETC.

Ties, belts, bibs, guimps, collars, buckles are boutonnières are perhaps the most popular and useful of all small accessories. They give character and personality to almost any costume where used right.

Belts may be a decorative as well as a structural feature of a dress. The proportions of the figure may be apparently increased or decreased in size due to the shape, width, manner of fastening, color and texture of the belt, as well as its placing.

### JEWELRY

Costume jewelry has become an important and interesting type of accessory. There is also the tendency for people to make themselves conspicuously gaudy by using too much of it. When used together, a clip and a bracelet are always good, but if you should add a ring, necklace, and ear-rings, you would immediately take on the air of a gypsy. This type of jewelry should be used sparingly and in good taste and never, except to fulfill a definite need.

# Foundation and Support Garments

WILLIE N. HUNTER  
*Extension Specialist in Clothing*

## Purpose:

- |           |   |  |               |
|-----------|---|--|---------------|
| 1. Health | } | Posture<br>Comfort<br>Corrective Corseting | 2. Appearance |
|-----------|---|--|---------------|

## I. Foundation Garments in Relation to Health:

A study of a chart of the human body will help one understand the importance of the foundation garment in its relation to health.

1. The body framework—Skeleton.
2. The important internal organs.
3. Nervous system.
4. Muscular system.

Point out above on charts.

Nature designed each organ to function in its natural position, and in conjunction with other organs. A pressure or strain on any organ averse to its natural position will not only interfere with its normal function but may cause displacement. This in turn may cause headache, backache, and may result in more serious disorders. The necessity for some support for the abdomen is apparent. Lack of support causes the organs to drop causing a condition known as ptosis. This in turn may cause displacement of the organs. The normal body, perfect in its strength and functioning, simply needs the protection of proper support for the weight of clothing and the wear of strenuous activity. The body in which the abdominal wall has sagged, requires special attention. Corrective foundation garments are designed for special cases. The figure which has acquired excessive fatty tissue, large abdomen, large hips, buttocks, requires special fitting.

## II. Appearance:

Every woman wishes to look her best at all times. The foundation garment she wears has much to do with her appearance. The fitting of this garment is most important to appearance and health. The silhouette of each season is determined more or less by prevailing style.

Present-day foundation garment features:

1. Flexibility.
2. Support without constraint.
3. Grace without stiffness.
4. Give feeling of proper grooming without discomfort.

### Support garments:

- |                |                  |             |
|----------------|------------------|-------------|
| 1. Brassieres. | 3. Corsets.      | 5. Girdles. |
| 2. Bandeaux.   | 4. Combinations. |             |

Brassieres and bandeaux uplift rather than flatten. They support the bust when standing or sitting, moulding the body. Materials are soft, dainty, practical, and are easy to make at home. Many feature removable shoulder straps or removable supporters. The brassiere should be carefully fitted, and should support but not confine. It should be long enough to reach well over the top of the corset.

**Fitting and Figure Types:** A good corset, corselet, or girdle:

- a. Is anchored at the hip line so it will not ride up.
- b. Gives healthful support to the vital organs.
- c. Does not raise the bust when standing or sitting.
- d. Is sufficiently full at the top so that the flesh will not roll over and make an unsightly ridge.
- e. Sufficiently long in the skirt to come below the curve at the back, so as to give a smooth back line.
- f. Gives a graceful curve at the waist line, but is sufficiently large so that there is not pressure in the internal organs.

There are many figure types—the tall, the normal, the short, the full hip, the full bust. Manufacturers have designed models for these different types, so when selecting a new garment be sure that you are fitted with the model best suited to your figure. A good corsetiere knows her job and sees to it that her customer is properly fitted. You can spoil your favorite and most expensive frock with the false economy of a cheap corset; on the other hand, you can vastly improve the appearance of an inexpensive dress by putting the proper foundation beneath it. A well-made foundation garment, well-fitted, is a guarantee of comfort, for it gives support where needed and freedom where freedom should be.

Corset buying takes time, patience and the services of skilled experts. It cannot be successfully done in five minutes over the counter. One-half an hour for a girdle and one hour for a corset is the time needed to fit these garments as charted by one corset shop.

Having found the type of foundation garment best suited to you, it is unwise to go back to same shop six months later and ask for the same corset. Figures change, even though slightly, in six months and corset designs change to suit changing fashions.

Don't be tempted to wear your old broken-down favorite just because it is so comfortable, and above all, don't try to squeeze yourself into a garment that is too small. You do not want rolls of flesh spilling over at top, above or below your waist line, or to unduly push down your hips. Get corselets or girdles that are large enough, and be sure that they are long enough.

Two corsets worn alternately will give greater comfort, and will wear longer than two corsets, each worn until it must be replaced.

Put your corset on in front of a mirror so that you can see:

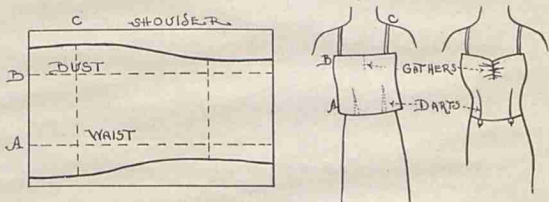
1. That it is adjusted right, low enough on the body, high enough at top.
2. That it is straight.
3. If model is a laced one with parallel opening, never let opening be more than two inches.

### III. Care of Corsets and Girdles:

It is necessary to wash girdles and corsets often, for perspiration and dirt destroy the fibers of a corset—not soap and water. They should be washed in warm water and soap flakes. If badly soiled, scrub gently with a hand brush. Rinse thoroughly and lay flat on a towel to dry. Another help in the life of a corset is the way in which it is put on. Put it on as carefully as did the fitter when you first bought it. The adjustment of the garter is an important detail and one that makes a surprising lot of difference in your appearance. "Build your wardrobe over a good foundation and you will not only feel your best, but look your best—always."

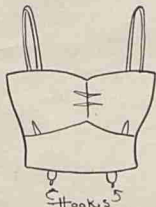
### BRASSIERE

**Making a Brassiere:** Materials suitable for brassieres and bandeaux. The definite fitting points of the upper part of the body are the shoulder, bust, waist.

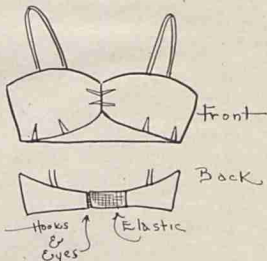


Start with a 12-15-inch strip of 36-inch material. Place around body. Let come together under arm, or down center back. Pin together. Fit and pin in under arm seams. Next place a dart from waist line to bust. Several darts will probably be required at breast, center front and top. Place darts here as needed. Seams may be strapped with bias tape or may be flat felled. Use bias tape if seams are very curved. Shape lower and top edges to conform to figure. Finish by binding with bias tape.

Brassiere with Darts at Bust.



Bandeau



The bandeau may be made from scraps of lace. A piece of elastic about  $\frac{3}{4}$ " long, and  $1\frac{1}{2}$ " wide is used in the back. See illustration above.



*Corselet:* The corselet is made in same way the brassiere is, only a wider piece of cloth and perhaps a heavier piece is needed. Darts will have to extend down to and through the hip line. Pieces of elastic inserted at the lower edge in the seams help in anchoring and getting a better fit. (See illustration.) Supporters are attached to lower edge. These may be secured from notion counters.

#### Shoulder Straps:

The shoulder line of an average 38" size is four inches from the center front and  $3\frac{1}{2}$ " from center back. This means that on a size 38" the shoulder straps should be 8" apart in front and 7" apart in back.

The shoulder straps are placed farther apart or closer together consistent with the larger and smaller size of garment. Size 34"—7" spread in front and 6" in back. Size 44"—9" spread in front and 8" in back.

The top line of brassiere is important. It should fit smoothly about the body so that no line or edge of brassiere will show through the dress, but must have sufficient ease not to cut into the flesh. The bust should remain in natural position in sitting.

The brassiere is the complement of the girdle or corset and must fit smoothly over the top of the garment and extend low enough to preserve an unbroken figure line under the dress.

Straps may be made of same material as garment, or may be bought at any notion counter. Removable straps which button on are convenient. Usually they have elastic at one end which helps hold strap in place. Hooks and eyes on tapes may be bought by the yard. This is easily stitched on opening of garment. Two hooks placed on lower edge of front near center are a help in anchoring brassiere if eyes are placed on girdle opposite hooks.



## CUTTING AND FITTING

By WILLIE N. HUNTER,

*Specialist in Clothing.*

Keen, true shears are requisites in the successful cutting out of a garment. A perfectly flat solid surface is equally important.

A thorough understanding of the pattern is necessary. Study what perforations or marks are used to indicate placing pattern on lengthwise fold. Draw a line with ruler through these. This is especially important for the sleeve. See how much allowance is made for seams, and have all necessary adjustments made in pattern.

Have all sewing equipment that will be needed close at hand.

### I. PREPARATION OF MATERIAL:

1. Be sure that the material is free from wrinkles—it must be perfectly smooth and flat. It is often necessary to press material first.
2. Straighten material by tearing or by pulling a thread. If, after edges are torn they will not fall in straight line when selvages are placed together, pull on the true bias until they will.
3. If there is trouble in identifying right and wrong sides of material mark the wrong side with crosses in chalk.
  - a. Silks or woolens usually have right sides folded inside.
  - b. Cottons are usually folded right side out.
  - c. Some prints are printed so well that it is hard to determine right side. The right side is the brighter side.
  - d. In cutting material with nap as velvet or broadcloth, indicate direction with arrow on wrong side.

### II. PLACING PATTERN ON MATERIAL:

- a. Consult direction sheet in pattern; select layout best suited to width of cloth to be used.
- b. The center front and center back are placed on a lengthwise thread, sometimes they are cut on a fold. In that case be sure that the material is folded exactly on the lengthwise fold.
- c. Place the largest pieces of pattern first and fit the smaller ones in later.
- d. Place the wider end of larger pieces at cut ends of cloth.
- e. Use a tape line to see that lengthwise grain lines on the pattern are equidistant from the selvage.
- f. If there is a right and wrong side to material avoid cutting any two parts alike—for instance, two sleeves for same arm. To avoid doing this, fold material and cut two at same time.
- g. In cutting plaids be sure that the pattern matches at the seams. Crosswise stripes on sleeves should coincide with crosswise stripes on waist.
- h. Place all pieces of pattern being used on material before any cutting is done.

### III. PIN AND CUT:

1. After being sure that all pieces of the pattern are correctly placed, pin the pattern to material. Be sure that pins are fine, sharp, and clean.
2. First pin along the straight edge of pattern; then smooth the pattern out crosswise, and pin near the corners. Take up just as little with pins as possible.
3. In putting in pins or cutting do not lift material off the table, nor slip the left hand between cloth and table.
4. Cut with long, even strokes right on the pattern edge. Hold the left hand down on the pattern close to the cutting edge.
5. Cut as nearly as possible all pieces of pattern at one cutting; however such things as collars and cuffs sometimes have to be left until after the first fitting.
6. If piecing must be done, use a plain seam, stitching on machine, pressing and replacing pattern to see if it is accurately cut.
7. Cut all pieces before marking any perforations or notches.

### IV. MARKING PERFORATIONS AND NOTCHES:

1. Tailor tacks, basting threads, tailor's chalk, and cutting notches outward are all methods used for marking notches and perforations.
2. Baste a line through the center front and center back of blouse, skirt, jacket, collars, and horizontal grain at base of sleeve-cap.
3. Notches which will not be used at once as in sleeve and armseye are best marked with a tiny basting about 2 inches long at right angles to notches.
4. Mark darts on wrong side of material either with tailor chalk or tailor tacks.
5. Mark tucks and pleats on right side.
6. Mark seam allowance either with tracing wheel or tailor chalk or basting.
7. Notches should never be cut in—it is permissible to sometimes cut them outward.
8. When using a pattern with many directions and perforations it is better to leave pattern with material as cut until time to sew on that particular piece.

Accuracy in the use of the pattern and care in cutting are the second steps in securing a well fitted garment.

#### References:

Vogue's Guide to Practical Dressmaking.

Erwin: Practical Dress Design.

#### FITTING

U. S. Department of Agriculture, Farmers' bulletin No. 1530, "Fitting Dresses and Blouses" is to be used with this lesson.

- I. Care in fitting a garment does away with that homemade look, and gives an air of distinction. One must know where the structural lines should come. The placing of seams and the direction taken by warp and woof threads of material are important features in fitting a garment. The first step in getting a garment to fit is to start with the right pattern, that is, the make of pattern which comes nearest con-

forming to lines of body. If this pattern does not check with own measurements alter so that it does. The lessons on Commercial Patterns, Pattern Alteration, and Cutting, should precede this. Second step is care in cutting: material must be free from wrinkles and placed upon a flat surface; edges must be straight; pattern carefully placed on material so that grain of cloth is straight at:

Warp Threads	}	Center front	Wool Threads	}	Across shoulder
		Center back			Across bust or chest
		Cap of sleeve			Across arm girths

For this practice work in fitting use a good, firmly woven material such as unbleached domestic. A stretchy, wiry material will give trouble in fitting.

## II. Basting: The waist, skirt, sleeves are basted separately:

1. The general procedure for basting should be followed as given in the instruction sheet of pattern.
2. Details such as darts, yokes, plaits, godets, are generally basted in sections of garment to which they belong before basting the main pieces together.
3. In basting a seam with one edge fuller than the other, hold the full side next to worker.
4. Allow circular skirts to hang a day and night to permit the bias seams and sections to stretch.
5. Use long needles, fine thread—silk or mercerized—for basting fine materials.
6. Baste right on the seam allowance.
7. Baste the up and down seams first.
8. Before basting a seam place pins the entire length at intervals of every 4 to 6 inches, at right angles to the seam line. This will keep one side from stretching more than the other. Holding the bias side next to the worker will help prevent stretching.

## III. Fitting:

1. Put the waist on with the right side out and with seams on the inside, adjust centers on the body, with plackets and other openings accurately closed, anchor the waist line.
2. Arrange the lengthwise grain and adjust crosswise grain by anchoring it at bust and hip line. If this pushes material into a wrinkle up or down push this fold to the nearest dart or seam, re-pin the dart or seam.
3. The person being fitted should stand in a normal position with weight placed on both feet. A well fitted foundation garment and slip should be worn. Never try to fit a garment over a dress.

## IV. The strategic points in fitting are:

Shoulders	Bust
Neck	Sleeve

1. *Fitting the Shoulder:* The shoulder seam must be most carefully located as it acts as an anchor to a well fitted garment. This seam should be a line directly on top of the shoulder, and seen neither from the front nor back. See illustration page 5, bulletin 1530 for correct placing of shoulder line. Read page 7, "Fitting the Shoulder," same bulletin.

2. *Neck:* The neck of a dress should fit snugly but not tightly. It should form a good curve from the prominent bone at the base of neck in the back to just above the collar bone in the center front. See bulletin page 9, figure 6. Also read pages 10, 11, 12, 13.
3. *Bust:* See bulletin 1530—page 14. See that the grain of the material runs straight around the figure at bust. If the dart at under arm is not large enough, diagonal folds will run from the bust toward the under arm seam. If folds run from the armscye toward the center front of the waist line the dart is too large and must be made smaller. See that the grain of material runs straight in the back below the shoulder blades and fits smoothly from the armscye down. If diagonal folds run from the shoulder to the under arm the back underarm line needs to be lifted on the front underarm line: See Figure A, page 13, bulletin.
4. *Armscye:* See page 21, Figure 16 of bulletin for correct location. Find the end of the shoulder bone, put a pin there parallel to the desired armscye line. Place one pin in a straight line to the back of this first pin, another to the front, keeping the line straight—see page 22 of bulletin for correct armscye line, front and back. Page 5, Figure 2 shows correct curve.
5. *Sleeve:* See bulletin, pages 21-30. The location of the armscye, the shape and size and the fitting of the sleeve into armscye are most important steps in fitting a garment. Accuracy in cutting sleeve is another important step. Grain must be straight at cap. When properly placed in the armscye, a set-in sleeve should have no fullness on the lower half of the armscye except in the case of the very fleshy arm, when extra fullness is needed. There is seldom any gathers seen over the upper half, although the sleeve should measure an inch or more longer than armscye. This is eased in when sleeve is set in and prevents an unattractive and uncomfortable pull across the arm. Since the armscye and sleeve are such important fitting points, it is desirable to have a demonstration in fitting sleeves.

*Sleeve:*

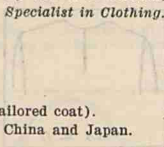
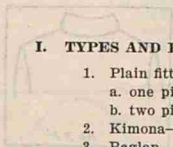
- a. Check grain and notches in cap.
  - b. Basting of armscye seam; distribution of fullness.
  - c. Width and amount of ease.
  - d. Length.
6. *Fitting the Skirt:*
- a. Check the waist line.
  - b. Hip line—be sure has right amount of fullness for ease and comfort.
  - c. Grain of material at hip line.
  - d. Direction and placing of seams.
  - e. Length.

**References:**

- U. S. Department of Agriculture, Farmers' Bulletin 1530.  
 Erwin: Practical Dress Design.  
 Eddy and Wiley: Patterns and Dress Design.  
 Vogue's Guide to Practical Dress Making.

# SLEEVES

By WILLIE N. HUNTER,  
*Specialist in Clothing.*



## I. TYPES AND KIND:

1. Plain fitted
  - a. one piece
  - b. two piece (tailored coat).
2. Kimona—from China and Japan.
3. Raglan.
4. Epaulet or Saddle Shoulder—adaptation from military officers uniforms.
5. Bishop—from bishop robes—full at hand.
6. Peasant—peasant countries of Europe.
7. Bell.

Discuss sleeves. Show pictures of sleeves from other countries, note the elaborateness and color.

- ## II. Sleeves of today may be long or short, seven-eighths or three-quarter, elbow, or above elbow. They may be fitted or full. Fashion shifts the interest in sleeves from the top to below elbow. This change may be noted from season to season.

Show pictures here of different present day sleeves.

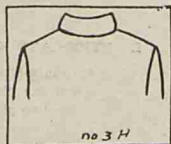
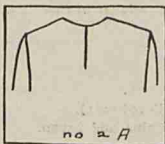
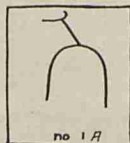
## III. FITTING SLEEVES:

1. Fit of sleeve determines:
  - a. comfort
  - b. looks
  - c. wearing qualities.
2. Good fit depends on:
  - a. correct armhole
  - b. accuracy of cut
    - (1) Placing on true grain
    - (2) Care in cutting
    - (3) Accuracy in basting.
  - c. Cap of sleeve must be wide enough and long enough.
  - d. Fullness at elbow on underneath side.
  - e. Method of placing in armhole.

### Locating Armhole:

- a. The location of the armhole and fitting of the sleeve into armhole are two very important steps in the fitting of a garment. The armhole seam when viewed from the side should show a good

curve over top of shoulder—Figure 1. When viewed from front it should parallel to the center front—Figure 2—and when viewed from back it should be parallel to the center of the back of garment—Figure 3. The armseye seam should pass over the top or the highest point of the shoulder bone and from this point make a straight line back and front to the crease formed where the arm joins the body.



With close fitting sleeves the armseye seam should curve to fit the underarm as closely as comfortable and must be on the highest point of the shoulder. If the tight fitting sleeve is set in a wide shoulder, the sleeve will bind the arm and pull at the seam. If it is put into an armseye that is too large underneath, the dress will pull at the bust. Stout figures require a closer fitting armseye and one that is higher under the arm than do more slender types.

If the armseye is altered, the sleeve will need to be altered to keep the same relation between the edge of the sleeve and the armseye. Before altering the armseye in any way be sure that the shoulder seam is in its correct position. Mark the highest point of the armseye when the garment is being fitted. This point may be at the shoulder seam, but it is most likely to be one-half inch in front of it.

b. Accuracy of cut:

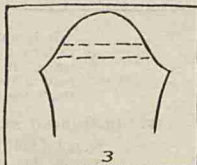
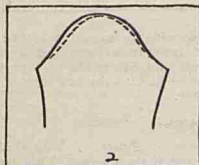
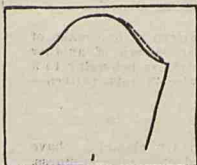
- (1) After the sleeve pattern has been altered to fit the arm, the pattern must be placed accurately on material. The grain must be straight at cap with both warp and woof threads.
- (2) In cutting follow outline of pattern. Do not add to or take off.
- (3) Observe all notches and perforations—mark.
- (4) The seam allowance indicated on pattern must be observed when basting. Sleeve must be basted in according to directions.

c. Cap of sleeve must be wide enough and large enough.

- (1) Sleeve pattern must be at least  $1\frac{1}{2}$ " larger than arm measurement at girth measurement. Arm girth is taken about four inches below shoulder blade. This is in addition to seam allowance.
- (2) The top of sleeve should measure 1 to  $1\frac{1}{2}$  inches more than armseye of waist. This is eased in across top of sleeve, usually from notch to notch. Underarm is left plain, except in case of excessively large arm, when a small plait may be placed at seam underneath.
- (3) When sleeve is altered, the armseye must be altered in proportion.
- (4) Relation of sleeve cap to shoulder: If length is added to the shoulder seam of dress, the cap must be shortened in pro-

portion. If length is taken off of shoulder seam, sleeve cap must be lengthened.

- (5) For a person with very large arms, broad fat back, who has trouble with sleeve pulling out at back, build up the sleeve cap on back side of sleeve—Illustration 1. Sometimes you can also build out the armhole of waist back.
- (6) For very thin arm where cap bags on each side, rip edge of cap from waist, lift cap until wrinkles are removed, trim off, keeping a nice smooth curved edge—Illustration 2.
- (7) Sleeve cap too short: When the cap is too short the sleeve pulls and is uncomfortable. The woof threads instead of going straight around arm at girth will pull up. To remedy this add to cap of sleeve—Illustration 3.



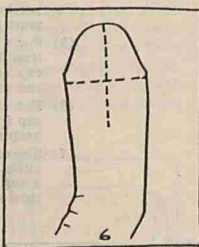
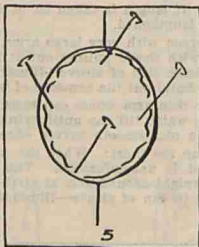
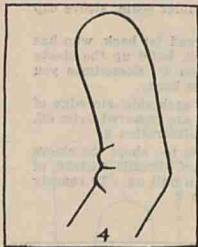
d. Fullness at elbow:

The back side under arm seam of a long sleeve should measure  $1\frac{1}{2}$  to 2 inches longer than the top. This fullness is eased in, plaited in or gathered so that it comes at the band of elbow with a spread of 2 to 3 inches—most patterns allow this. The main point is having the fullness cover the elbow. Illustration No. 4.

e. Method of placing sleeve in armhole:

"Locate the highest and lowest points of the armhole line of the sleeve. These are the only points on the sleeve edge where it is not bias if the sleeve has been correctly cut. Place the lowest and highest points together and thus locate the quarter points. The notches on the commercial patterns are safe to use if there has not been much alteration. Locate the quarter parts of the armhole. To do this fold from the high point of the shoulder to the opposite or low point of armhole and mark with pins. Place the highest and lowest points together and thus locate the quarter points. Sleeve—Pin highest point of sleeve to highest point of armhole. Let quarters come together. Hold the sleeve side of seam toward the worker when connecting these points and when basting the sleeve in position. Ease the fullness in evenly across top. The underarm should be free of fullness." Illustration 5.

"The set-in sleeve is the most difficult to fit, but when well fitted it is one of the most comfortable and most trim. When properly cut and fitted it should hang straight from the tip of the shoulder and neither the waist nor the sleeve should feel tight or draw at any place when the arm is in any natural position. If the correct points on the sleeve and armhole have been used in setting in the sleeve and they were carefully cut, the lengthwise threads of cloth will run in vertical lines from top of shoulder to the elbow. The crosswise threads will run parallel to the floor at the level of the armpit."—United States Department of Agriculture, Farmers' Bulletin 1530, *Fitting Dresses and Blouses*.



It is unreasonable to expect a sleeve pattern of one make of pattern to fit into an armseye of a waist pattern of another make. It is also unreasonable to expect a sleeve belonging to a pattern size 40 to fit into the armseye of a size 42 waist pattern—Don't try either.

#### IV. DESIGNING SLEEVES:

Keep in mind a person's figure. A long slender arm should not have a long, tightly fitted plain sleeve. This would emphasize slimness. A short, broad-hipped woman should not have deep or flared cuffs. This increases her width and cuts off apparent length of arm.

Show designs which illustrate the above.

##### 1. Epaulet, raglan, kimona sleeves:

These sleeves and their variations are easily designed from the guide pattern.

Collect illustrations of each of these sleeves from fashion magazines.

##### 2. To make fitted sleeve from shirt waist sleeves:

a. Fold on line.

b. Put dart 1 inch back of line.

c. Dart from hand to elbow. Illustration No. 1.

##### 3. Opening of sleeve at hand:

Should come on back side of sleeve on line with little finger. Illustration No. 2.

##### 4. Finishes for Sleeve:

The finishes for sleeves should be in keeping with those of the styles for season.

Study finishes used by best dressmakers.

Note finishes used in good ready made dresses.

Be sure and note how sleeve seam at armseye is finished.

Very few sleeves are bound in today, and only then where very sheer material is used.

Points to remember in cutting, making, and fitting sleeves:

1. Test sleeve pattern with own measurements when making necessary alterations.

2. Cut accurately—note grain.

3. Baste accurately.

4. Put sleeve into armseye according to directions.

For further help with sleeves see Farmers' Bulletin 1530—*Fitting Dresses and Blouses*.



## Outline for Textile Lesson

By WILLIE N. HUNTER,  
*Specialist in Clothing.*

The textile industry is one of the largest businesses in the world. It ranks next to foods in importance for both industry and health. Economists say that one-sixth of all income in the United States is spent for textiles; and that women spend about 85% of all money spent. It is the purpose of this lesson to give information that will help women know something about the textile fabrics, their use, how produced, how manufactured, and how the processes they go through affect durability, appearance and cost.

Fabrics are made in two ways: weaving—knitting.  
Weaving requires two sets of threads: warp—woof.  
Knitting requires only one thread. Show samples.

"Yarns" are the twisted fibers used for weaving fabric. Thread is a term reserved for sewing thread. Three or more yarns must be twisted together to make a thread. A six corn thread means that six yarns have been twisted together into a thread. Examine the labels on bottom of spools of thread to see how many yarns were used—untwist and count the yarns used.

A—1. Show examples of each of the textile fibers.

- |           |         |          |
|-----------|---------|----------|
| a. Cotton | b. Wool | c. Rayon |
| d. Silk   | e. Flax |          |

Discuss properties of each. Show examples of material from each fiber.

2. Processes these fibers go through in manufacture:

- Cleaning, carding, spinning—cotton, wool, silk.
- Chemical processes for changing wood pulp and cotton linters into silky fibers from which rayon and celanese are made.

B—Weaves:

- Plain—Demonstrate with colored yarns or colored papers how they are made.
  - Show samples of cloth made with plain weave—cotton domestic, wool, challis, taffeta, handkerchief linen, rayon, voile.

2. Modification of plain weave.

- a. Basket weave—Demonstrate with colored yarns—two threads over and two under.
- b. Show samples of cloth basket weave—monks cloth—wool—cotton.
- c. Ribbed—Show samples of dimity, silk, rayon faille.
- d. Crepes—Samples of flat crepe, crepe-de-chine in rayon and silk.

3. Twill Weave.

- a. Demonstrate how made.
- b. Show samples of serge, khaki, tricolene, gabardine.
- c. Variations of twill—Herringbone.

4. Satin: Warp yarns thrown to surface.

- Sateen: a. Demonstrate how made.
- b. Show samples of satin, all silk, silk face and cottonback, sateen.

5. Pile—In most cases made by using two sets of warp yarns, one held taut to form the background of the cloth, the other released at intervals to form loops after the extra warp is pushed into loops or by looping over wires.

- a. Samples of velvet, velveteen, turkish toweling, Brussels carpet, corduroy.

6. Gauze and leno terms used interchangeably.

A pair of yarns twist around each other between the filling yarns, thus binding the filling yarn. Sample—Marquissette. Many fabrics are made by combining two or more textile fibers; others are adulterated with foreign substances. Cottons with starch. Clay and other sizings also used with silks and rayons. Silks are adulterated with metallic weighting, with cotton and rayon.

C—1. Tests to Determine Fiber Used in Various Fabrics:

- a. Appearance. b. Feel. c. Burning. d. Moisture test—rayon, linen.
- e. Alkali or lye test. Add 1 tbsp. of household lye to one pint of water, boil sample in this for ten minutes. Animal fibers, silk and wool, will dissolve; while the vegetable fibers, cotton, linens or rayon will remain. f. Microscope. (See lesson sheet.)

2. Test for Sizing:

- a. Light test. Hold the fabric toward the light. If dressing has been added to a cloth of loose weave, it can often be seen between the yarns.

- b. **Rubbing test.** Rub the surface of the fabric with a dark cloth, pressing hard. The dressing will sift out and look like a white powder.
- c. **Tearing test.** Tear the cloth, and the dressing will fly out in the form of a white powder.
- d. **Laundry test.** Wash a sample in hot water, using much friction. Sometimes boiling is necessary to completely remove the dressing. After drying, compare the sample with the original fabric. This is a more accurate test than the ones listed above.

### 3. Tests for Water Spotting:

Temporary spotting due to removal of sheen given by final finishing of cloth. Rubbing either with hand or piece of same material will often remove water spots. Sponging, laundering or dry cleaning will also remove spots.

### 4. Tests for Quality of Weave:

The closeness of the weave and uniformity of the number of warp and filling yarns as well as kind of weave determine its strength.

- a. **Scraping test.** Scrape the surface of the cloth with the finger nail, testing it both lengthwise and crosswise. If the yarns are easily pushed apart, the weave lacks firmness.
- b. **Light test.** Hold the cloth toward a light or window. If the weave is loose and open, the light will show through. (This test will not help with the gauze or leno weaves since they are meant to be open.)
- c. **Pin test.** Run a tuck in the cloth with a pin. Pull on both sides of the tuck. If the weave is weak, the threads will separate easily.
- d. **Pulling test.** Grasp the cloth between the forefinger and thumb of both hands, leaving about an inch between. Give a straight, steady pull, testing both warp and filling. The amount of resistance the cloth offers indicates its strength. If it is easily torn, it is weak.
- e. **Shrinking.** Place sample on piece of paper, draw around, then wash, dry, and iron. Again place the sample on outline and draw around; see if there is difference in size.

### 5. Reworked Wool:

In the manufacture of wool cloth two types are used: virgin wool, or new wool, which has never been used before; and reworked wool, usually called shoddy, consisting of fibers obtained from old wool rags and waste products in the wool industry. Reworked wool plays an important part in increasing the supply of wool materials available and in reducing the cost of wool fabrics. In most cases virgin wool is stronger than reworked wool, but since both new wool and shoddy vary greatly in quality we cannot praise all fabrics made from new wool nor condemn all those made from shoddy. The best

grade of reworked wool may be superior to the poorest grade of new wool. The best tests to apply are those which indicate such points as strength, firmness, and flexibility of the finished fabric. Sometimes flocks, that is, very short wool fibers consisting of wool lint and the clippings from woolen cloth, are filled into the fabric to add weight. If added carelessly or in too great a quantity, they work out in the form of excessive lint and the cloth becomes sleazy. Their presence may sometimes be recognized by brushing the back of the fabric with a stiff brush and noting if a large amount of lint is removed.

#### D—How Color is Put Into Cloth:

1. Yarns dyed and woven, such as gingham.
2. Piece goods woven then dyed.
3. Pattern stamped on with roller prints.
4. Machine block printed.
5. Resist dyeing. In this form a chemical is printed over certain patterns, preventing these parts from taking another color; then the fabric is dyed a darker color. This process is used in such material as foulard. Batik is a good example.
6. Discharge: The fabric is dyed a dark color, then a chemical which acts as a bleach is stamped on in patterns discharging the color. Often the chemicals rot the fabrics, holes appearing in cloth where figure has been. Calicoes, voiles, foulards, polka dots are often dyed this way.  
Show samples of as many of these examples as you can find.

#### E—Surface Designs:

1. Paste. A paste stamped on the surface in form of dots and other small patterns—not very permanent.
2. Embossed designs. Pressing with a heavy roller which has a design raised upon it will emboss the design in the fabric. Gums and starches are often used to add to the effect.
3. Moire or Watered Design. Cloth folded face in with sheets of damp paper between, then pressed between heavy rollers. Show samples.

#### F—Other Finishes:

1. Sizing. Tarlatan, crinoline, buckram and cheap organdie, are examples of material greatly stiffened with gums, glues, starches. Many cheap cottons are filled with starch or clay. Tear and see the dust fly.

2. Beetling. Pounding woven material makes fabrics flat. Used on cottons and linens. Of special importance in giving luster to linens.
3. Calendering. Used in conjunction with sizing process to give a smooth, strong surface, which is lost with first washing. Pass fabrics through heavy rollers which gives glazed surfaces like glazed chintz, silkalene, table linens, and men's collars.
4. Mercerizing gives smoothness and luster, also a permanent finish. Cotton fibers are stretched and dipped in a chemical which changes fiber from a flat twisted one to a straight round one like silk and rayon. Washing does not change this finish. Makes cotton stronger. Examples are English broad cloth, batiste, poplin, French gingham.
5. Teasing and napping gives a soft and fluffy appearance. A tease or prickly burr is rubbed over the woven fabric to loosen and bring to surface the ends from yarns. These fibers may be left as in flannel, or they may be brushed in one direction and pressed flat as in woven broadcloth. Rub hand first with nap of broadcloth, then against, feel the difference. This feature is important in cutting garment. Blankets and outing flannel are other examples.
6. Crepe effects:
  - a. When yarns spun with a left-hand twist are combined with yarns spun with a right-hand twist, the tendency of the yarns to slightly untwist when cloth is removed from loom gives crepe effect. Examples: Crepe de chine, georgette, crepe.
  - b. Yarns woven at different tensions give crepe effect.
  - c. Effect obtained by covering part of material with a resist substance and then dipping in an alkali solution. The part not protected by alkali shrinks, giving a crinkly effect to the cloth. Plisse crepe is made by this method. Washing and pressing this is apt to destroy the finish.

### STUDY OF FABRICS

Sample of material here	Fiber	Weave	Color How Put In	Finish	Adulteration	Width	Name of Cloth	Price

# FEET AND SHOES

By WILLIE N. HUNTER  
*Specialist in Clothing.*

The feet are very important members of the human body. They are to the body what the foundation is to a building. They serve through a lifetime under the most difficult conditions and are seldom seen, and never thanked. If well cared for from infancy up they give little trouble, but if abused they give no end of trouble.

Watch people walking on a crowded street. Weary faces with tired, strained looks tell the story of their feet and shoes. Wrinkles, stooped shoulders, wrecked nerves, impaired digestion are often the result of poorly-fitted shoes. Did you ever stop to think how much time we spend in our shoes, walking or standing, or sitting; or how closely related to health are the shoes we wear? This is such an important subject that it behooves us to give it a lot of thought and study.

## 1. Structure of the Feet:

The human foot is composed of 26 small bones which normally form several arches, held in place by tendons and muscles. These foot tendons are connected with others which extend up through the leg.

Each bone is supplied with nerves and arteries. The nerves are a part of the great nervous system which extends throughout the entire body. Pressure or injury to the nerves of the feet may be felt in the remotest parts of the body.

The weight of the body is borne on a tripod—the heel, the great toe, and the base of the fifth toe. Between these parts are three arches which give spring and flexibility to the foot.

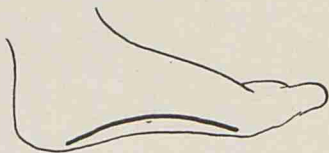
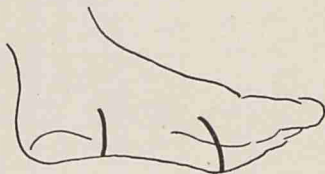
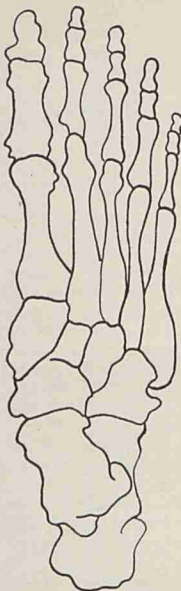
The longitudinal arch extends from the heel to the base of the great toe. It is the highest and longest arch. The metatarsal arch is at the base of the toes and the transverse arch is up nearer the ankle. The longitudinal or inner arch carries most of the weight of the body. It is usually the first arch to weaken with resulting flat foot. Walking correctly with toes pointing straight ahead instead of toeing out is excellent exercise for strengthening this arch.

## 2. How Do You Walk? how stand?

a. Demonstrate standing—correct position. Lean against wall—head, shoulder, buttocks, heels touching wall; toes straight out.

b. Walking:

- (1) Demonstrate toeing straight ahead.
- (2) Demonstrate toeing out.



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### 3. Aids to Foot Development:

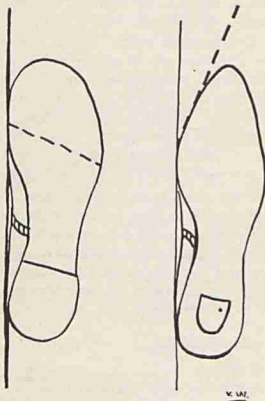
- a. Good nutrition practices.
- b. Sun baths.
- c. Care of feet
  - (1) Rest periods for feet.
  - (2) Changing shoes often.
  - (3) Frequent baths.
  - (4) Nails well trimmed (trim nails straight across and flush with ends of toes). Show how nails should be trimmed to avoid injuring nails.
  - (5) Practice good habits of creeping, walking, foot exercises.

### 4. Selecting a Shoe That Fits the Foot:

- a. Broad roomy toes.
- b. Straight inner line.
- c. Snug heel.
- d. Broad heel, not over one inch high.



- (1) Show a shoe with good heel.  
Show several high heels.  
Point out on chart position a very high heel throws the body—note back.
  - (2) Tired, strained feeling that comes from high heels.
- e. A well fitted shoe—that is comfortable.
- (1) At least  $\frac{1}{2}$  inch longer than big toe when standing.
  - (2) Ball of foot where sole leaves the floor.
  - (3) Snug heel seat.
  - (4) Substantial sole.



#### 5. Foot Ailments That Come From Ill Fitting:

- a. Shoe too short or shoe too narrow.  
Corns.  
Bunions.  
Callous places.  
Ingrowing nails.  
Fallen arches.
- b. Do not wear a shoe that hurts feet—it is economy to discard.

#### 6. Shoes for Various Occasions (Show):

Changing the shoes often rests the feet.

- a. Bedroom—Should not be worn around home to work in—it is not built right for this.
- b. Shoes to work in.
- c. Typical walking shoe.
- d. Dress-up shoe.
- e. Evening.
- f. Protective—overshoes, galoshes, rubber tips, etc. (Health).

## 7. Care of Shoes:

- a. Keeping polished.
- b. Keeping heels built up.  
Show a badly run-over heel to illustrate effect on position of body—health.
- c. Keeping soles mended.  
Thin soles and thin worn places on bottom of shoes are hard on feet.
- d. Replace worn linings.
- e. Use shoe trees to hold in shape.
- f. Air shoes often.

Proper care of shoes will extend their life. Polishing and removing dust preserves the leather. Wearing overshoes in bad weather not only protects health, but also protects shoes. Shoes are easily damaged when wet. Wet leather stretches out of shape and the stitches cut through easily. Wet shoes should be dried very carefully as wet leather burns much more readily than dry. Never place them too close to a hot stove, an open fire, or radiator. If the leather becomes hotter than the hand can bear it is almost sure to be ruined. When dried too fast and without care, shoes shrink and become hard, tight, and out of shape. The shoe often cracks and sometimes even falls out in pieces.

The right way to dry shoes is as follows: First, wash off all mud and grit with tepid water. Put a little castor oil on a cloth and rub lightly and evenly over the shoe. Do not use too much oil, as this will prevent the shoe from taking a good shine when dry. Straighten the counter, heel, vamp, and toe, and stuff the shoes with crumpled paper to keep their shape and hasten drying. Finally, set the shoes aside in a place that is not too warm and let dry slowly.—U. S. Bulletin 1523, pg. 19.

## 8. Selection of Shoes for Children:

- a. Roomy toe—full upper.
- b. 1 inch longer than foot—same width as foot.
- c. Increase size at least every 6 months.
- d. Well fitting heel—if heel rubs, use fitted padding.
- e. Soft, pliable laced shoes like natural outline of child's foot. Calf, elk, or kid—avoid patent leather.
- f. Avoid bedroom shoes for general wear.

## When Buying Shoes:

1. Have foot measured each time: Manufacturers change the styles of shoes often. If you buy a pair of shoes this month and they are thoroughly satisfactory, it would not be safe to ask for the same make of shoe in same size six months later. There may be a slight change in shape. The point is to have the foot fitted each time.
2. Before buying check carefully the old shoe. See if heel shows tendency to wear down at side or back. (Thomas heel may check this.) If heel rubs, try combination last or five-eyelet oxford.
3. Shape—as near like foot as possible.
4. Length—1 inch longer for child;  $\frac{1}{2}$  inch longer for grown-up.
5. Soles—Flexible. Avoid stiff, hard ones; avoid thin soles.

6. Arches snugly fitted.
7. Heels—fitting the back and arch are most important.  
The foot should stay back in the shoe.

8. Note where ball of foot comes.

Stand up and bend the foot to see if the ball of foot comes at the turn of sole. One cannot always go by size, as sizes vary in different makes of shoes. While standing, see if you have room enough to wriggle your toes.

A well-fitted shoe is comfortable from the start. It feels good from the time it is put on until worn out. It needs no breaking in.

A shoe should be fitted with the entire weight of the body on the foot. Put on the new shoe, stand squarely on the floor, lift up the other foot. The swing or general direction of the shoe should confirm to the general direction or swing of the foot.

Pumps and low-cut shoes are dress shoes. They are not shoes for walking or service. For walking and general wear, choose a laced oxford, as they give the individual a chance to tighten the shoe when leather stretches or a chance to loosen the shoe if the foot swells. A good thick sole is needed for a walking shoe.

Bows and tassels on shoes call attention to the feet. Decorated shoes, and shoes of contrasting colors make the feet conspicuous. Stout women in high heels look top-heavy and unbalanced.

It pays to buy good shoes. Cheap shoes are usually poor economy. Cheap shoes are poorly constructed, of inferior material, and the shape is usually bad. They are hard on the feet, and do not wear well. Changing the shoes frequently rests the feet, also gives the shoe a rest and a chance to air.—Farmers Bulletin, 1523—U. S. Dept. Agriculture. Leather Shoes—Selection and Care.

### Exercises to Strengthen Feet:

#### "The Daily Dozen"

To strengthen muscles in feet and back of legs:

1. Stand with feet parallel—rise on tip toes—return slowly to original position. Keep weight on end of toes during entire exercise.
2. Stand in bare feet—raise toes off floor, keeping heels and balls of feet on floor—return toes to floor slowly.
3. Walk with feet pointing straight ahead, keeping heels and toes on a straight line.
4. Stand with toes extending over edge of block of wood or book, bend toes down as far as possible.
5. Stand with feet parallel, roll feet over the outer border and walk on side of feet and ends of toes.
6. Stretch legs out straight—bend feet toward body as far as possible.
7. Stretch legs out straight—bend feet away from body as far as possible.
8. Cross right leg over left knee—draw circle in air with big toe, making as large a circle as possible, make circle first to right and then to left.
9. Repeat "8," putting leg over right knee.
10. Stand with heels turned out and toes turned in. Press toes down as hard as possible.

11. Place ball of one foot on book and heel on floor—take as long a step as possible with the other foot—repeat, reversing position of feet.
12. Place knees, ankles and feet together—separate ankles without separating knees or moving feet.—“Foot Clothing for All Ages” Circular 246, Extension Service, Madison, Wisconsin.

Have the women do their exercises in meeting.

Have each woman remove her shoe, draw around her foot. Do same thing with shoe she is wearing. Compare drawings of foot and shoe.

Have women take imprint of foot by putting foot in pan of water, then placing wet foot on blotting paper or plain wrapping paper. This will show whether or not arch is in good condition.

Have women march around room:

1. Toeing out—note position of body.
2. Toeing straight ahead—note difference in comfort in walking in right position.

### FOOT ILLS

#### A. Bromidrosis or Feet with Foul Perspiration Odor:

1. Wash thoroughly once or twice a day with soap and water.
  2. Follow by soaking feet five minutes in a 2%-8% solution of formaldehyde.
  3. Dry feet thoroughly.
  4. Dust with boric acid powder.
  5. Change stockings or socks twice daily.
  6. Wash stockings thoroughly—sterilize by boiling. Dry in sunshine.
  7. Change shoes twice daily—wear shoes, sandals, or slippers which allow as much air as possible for the evaporation of perspiration.
  8. Dry shoes in sunlight.
- If this fails, see doctor.

#### B. For Tired Feet:

1. Take contrast baths:
  - a. Two buckets or foot-tubs big enough for both feet. Put warm water in one—cool in other. Place feet in warm one minute, then cool one minute. Continue for ten minutes.
  - b. Soak feet in bowl of water to which one tablespoonful of Absorbine Jr. has been added.

- C. Ringworm of the Toe or Athlete's Foot: This trouble is usually caused by unevaporated perspiration. The skin is closely dotted with sweat glands which pour out perspiration. This should pass off by evaporation and the process of evaporation cools the skin at the same time. Under shoes and stockings perspiration cannot evaporate readily. As a result the skin of feet is kept steaming, warm and tender. One means of relief is frequent bathing of feet and thorough drying, especially between toes. Dissolve a little boric acid in water. Put small piece of absorbent cotton between toes. Wearing porous light shoes such as linen, canvas or sandals will often relieve this trouble.

#### Facts About Shoes:

1. Leather—material—workmanship. (See U. S. Bulletin No. 1523.)
2. Styles—colors. Fads each season. (Point of interest at present is that broader, lower heels are coming to the front.)

3. What type of shoe is most in demand. Number of type of shoe in order of its demand:
    1. Military heel.
    2. Low heel.
    3. High heel.
  4. What per cent of customers call for shoes with straight inner lines? (10%)
  5. What per cent of people know the points to consider in buying shoes for health and comfort? (About 33 1/3%.)
  6. How prevalent are foot troubles? (90%.)
  7. What do women pay for their shoes?
- 

#### Care of Shoes at Home:

1. Shoe racks or shoe bags on back of closet door.
2. Shoe shelves built in closet.
3. Shoe racks built in closet.
4. Shoe trees—pads—keep shape of shoes.
5. Shoe bags for packing shoes when traveling.
6. Polishes—creams, etc.—for cleaning.
7. Shoe kit at home with polish, cleaning material and brushes in convenient place.

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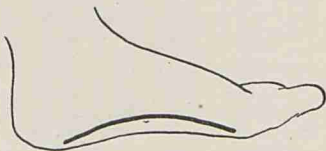
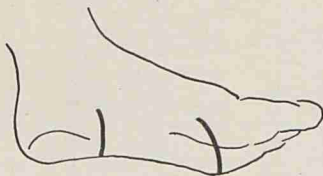
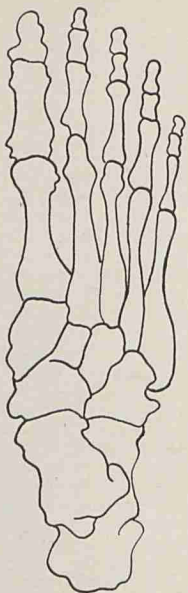
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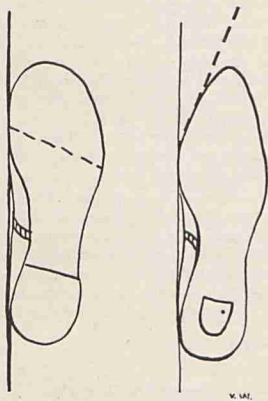
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  - (3) Frequent baths.
  - (4) Nails well trimmed (trim nails straight across and flush with ends of toes). Show how nails should be trimmed to avoid injuring nails.
  - (5) Practice good habits of creeping, walking, foot exercises.

### 4. Selecting a Shoe That Fits the Foot:

- a. Broad roomy toes.
- b. Straight inner line.
- c. Snug heel.
- d. Broad heel, not over one inch high.

- (1) Show a shoe with good heel.  
Show several high heels.  
Point out on chart position a very high heel throws the body—note back.
  - (2) Tired, strained feeling that comes from high heels.
- e. A well fitted shoe—that is comfortable.
- (1) At least  $\frac{1}{2}$  inch longer than big toe when standing.
  - (2) Ball of foot where sole leaves the floor.
  - (3) Snug heel seat.
  - (4) Substantial sole.



#### 5. Foot Ailments That Come From Ill Fitting:

- a. Shoe too short or shoe too narrow.  
Corns.  
Bunions.  
Callous places.  
Ingrowing nails.  
Fallen arches.
- b. Do not wear a shoe that hurts feet—it is economy to discard.

#### 6. Shoes for Various Occasions (Show):

- Changing the shoes often rests the feet.
- a. Bedroom—Should not be worn around home to work in—it is not built right for this.
  - b. Shoes to work in.
  - c. Typical walking shoe.
  - d. Dress-up shoe.
  - e. Evening.
  - f. Protective—overshoes, galoshes, rubber tips, etc. (Health).



## 7. Care of Shoes:

- a. Keeping polished.
- b. Keeping heels built up.  
Show a badly run-over heel to illustrate effect on position of body—health.
- c. Keeping soles mended.  
Thin soles and thin worn places on bottom of shoes are hard on feet.
- d. Replace worn linings.
- e. Use shoe trees to hold in shape.
- f. Air shoes often.

Proper care of shoes will extend their life. Polishing and removing dust preserves the leather. Wearing overshoes in bad weather not only protects health, but also protects shoes. Shoes are easily damaged when wet. Wet leather stretches out of shape and the stitches cut through easily. Wet shoes should be dried very carefully as wet leather burns much more readily than dry. Never place them too close to a hot stove, an open fire, or radiator. If the leather becomes hotter than the hand can bear it is almost sure to be ruined. When dried too fast and without care, shoes shrink and become hard, tight, and out of shape. The shoe often cracks and sometimes even falls out in pieces.

The right way to dry shoes is as follows: First, wash off all mud and grit with tepid water. Put a little castor oil on a cloth and rub lightly and evenly over the shoe. Do not use too much oil, as this will prevent the shoe from taking a good shine when dry. Straighten the counter, heel, vamp, and toe, and stuff the shoes with crumpled paper to keep their shape and hasten drying. Finally, set the shoes aside in a place that is not too warm and let dry slowly.—U. S. Bulletin 1523, pg. 19.

## 8. Selection of Shoes for Children:

- a. Roomy toe—full upper.
- b. 1 inch longer than foot—same width as foot.
- c. Increase size at least every 6 months.
- d. Well fitting heel—if heel rubs, use fitted padding.
- e. Soft, pliable laced shoes like natural outline of child's foot. Calf, elk, or kid—avoid patent leather.
- f. Avoid bedroom shoes for general wear.

### When Buying Shoes:

1. Have foot measured each time: Manufacturers change the styles of shoes often. If you buy a pair of shoes this month and they are thoroughly satisfactory, it would not be safe to ask for the same make of shoe in same size six months later. There may be a slight change in shape. The point is to have the foot fitted each time.
2. Before buying check carefully the old shoe. See if heel shows tendency to wear down at side or back. (Thomas heel may check this.) If heel rubs, try combination last or five-eyelet oxford.
3. Shape—as near like foot as possible.
4. Length—1 inch longer for child;  $\frac{1}{2}$  inch longer for grown-up.
5. Soles—Flexible. Avoid stiff, hard ones; avoid thin soles.

6. Arches snugly fitted.

7. Heels—fitting the back and arch are most important.  
The foot should stay back in the shoe.

8. Note where ball of foot comes.

Stand up and bend the foot to see if the ball of foot comes at the turn of sole. One cannot always go by size, as sizes vary in different makes of shoes. While standing, see if you have room enough to wriggle your toes.

A well-fitted shoe is comfortable from the start. It feels good from the time it is put on until worn out. It needs no breaking in.

A shoe should be fitted with the entire weight of the body on the foot. Put on the new shoe, stand squarely on the floor, lift up the other foot. The swing or general direction of the shoe should confirm to the general direction or swing of the foot.

Pumps and low-cut shoes are dress shoes. They are not shoes for walking or service. For walking and general wear, choose a laced oxford, as they give the individual a chance to tighten the shoe when leather stretches or a chance to loosen the shoe if the foot swells. A good thick sole is needed for a walking shoe.

Bows and tassels on shoes call attention to the feet. Decorated shoes, and shoes of contrasting colors make the feet conspicuous. Stout women in high heels look top-heavy and unbalanced.

It pays to buy good shoes. Cheap shoes are usually poor economy. Cheap shoes are poorly constructed, of inferior material, and the shape is usually bad. They are hard on the feet, and do not wear well. Changing the shoes frequently rests the feet, also gives the shoe a rest and a chance to air.—Farmers Bulletin, 1523—U. S. Dept. Agriculture. Leather Shoes—Selection and Care.

### Exercises to Strengthen Feet:

#### “The Daily Dozen”

To strengthen muscles in feet and back of legs:

1. Stand with feet parallel—rise on tip toes—return slowly to original position. Keep weight on end of toes during entire exercise.
2. Stand in bare feet—raise toes off floor, keeping heels and balls of feet on floor—return toes to floor slowly.
3. Walk with feet pointing straight ahead, keeping heels and toes on a straight line.
4. Stand with toes extending over edge of block of wood or book, bend toes down as far as possible.
5. Stand with feet parallel, roll feet over the outer border and walk on side of feet and ends of toes.
6. Stretch legs out straight—bend feet toward body as far as possible.
7. Stretch legs out straight—bend feet away from body as far as possible.
8. Cross right leg over left knee—draw circle in air with big toe, making as large a circle as possible, make circle first to right and then to left.
9. Repeat “8,” putting leg over right knee.
10. Stand with heels turned out and toes turned in. Press toes down as hard as possible.

11. Place ball of one foot on book and heel on floor—take as long a step as possible with the other foot—repeat, reversing position of feet.
12. Place knees, ankles and feet together—separate ankles without separating knees or moving feet.—“Foot Clothing for All Ages” Circular 246, Extension Service, Madison, Wisconsin.

Have the women do their exercises in meeting.

Have each woman remove her shoe, draw around her foot. Do same thing with shoe she is wearing. Compare drawings of foot and shoe.

Have women take imprint of foot by putting foot in pan of water, then placing wet foot on blotting paper or plain wrapping paper. This will show whether or not arch is in good condition.

Have women march around room:

1. Toeing out—note position of body.
2. Toeing straight ahead—note difference in comfort in walking in right position.

### FOOT ILLS

#### A. Bromidrosis or Feet with Foul Perspiration Odor:

1. Wash thoroughly once or twice a day with soap and water.
2. Follow by soaking feet five minutes in a 2%-8% solution of formaldehyde.
3. Dry feet thoroughly.
4. Dust with boric acid powder.
5. Change stockings or socks twice daily.
6. Wash stockings thoroughly—sterilize by boiling. Dry in sunshine.
7. Change shoes twice daily—wear shoes, sandals, or slippers which allow as much air as possible for the evaporation of perspiration.
8. Dry shoes in sunlight.

If this fails, see doctor.

#### B. For Tired Feet:

1. Take contrast baths:
  - a. Two buckets or foot-tubs big enough for both feet.  
Put warm water in one—cool in other. Place feet in warm one minute, then cool one minute. Continue for ten minutes.
  - b. Soak feet in bowl of water to which one tablespoonful of Absorbine Jr. has been added.

#### C. Ringworm of the Toe or Athlete's Foot: This trouble is usually caused by unevaporated perspiration. The skin is closely dotted with sweat glands which pour out perspiration. This should pass off by evaporation and the process of evaporation cools the skin at the same time. Under shoes and stockings perspiration cannot evaporate readily. As a result the skin of feet is kept steaming, warm and tender. One means of relief is frequent bathing of feet and thorough drying, especially between toes. Dissolve a little boric acid in water. Put small piece of absorbent cotton between toes. Wearing porous light shoes such as linen, canvas or sandals will often relieve this trouble.

#### Facts About Shoes:

1. Leather—material—workmanship. (See U. S. Bulletin No. 1523.)
2. Styles—colors.  
Fads each season. (Point of interest at present is that broader, lower heels are coming to the front.)

3. What type of shoe is most in demand. Number of type of shoe in order of its demand:
    1. Military heel.
    2. Low heel.
    3. High heel.
  4. What per cent of customers call for shoes with straight inner lines? (10%)
  5. What per cent of people know the points to consider in buying shoes for health and comfort? (About 33 1/3%.)
  6. How prevalent are foot troubles? (90%.)
  7. What do women pay for their shoes?
- 

#### Care of Shoes at Home:

1. Shoe racks or shoe bags on back of closet door.
2. Shoe shelves built in closet.
3. Shoe racks built in closet.
4. Shoe trees—pads—keep shape of shoes.
5. Shoe bags for packing shoes when traveling.
6. Polishes—creams, etc.—for cleaning.
7. Shoe kit at home with polish, cleaning material and brushes in convenient place.

# HOSIERY

By WILLIE N. HUNTER,

*Extension Specialist in Clothing.*

Silk stockings seem to exact more than their share of funds from the family clothing budget. They have to be replaced more often than almost any other item of wearing apparel. This may be due to inferior quality of silk used in the making; it may be improperly fitted stockings; it may be carelessness in putting on and taking off, or it may be careless laundering or other factors. How to reduce the cost and yet secure beauty, comfort and wearing quality is a problem for every hosiery purchaser. A study of hosiery will help in solving this problem.

## I. Textile Fibers Used in Making Stockings:

Silk, cotton, rayon, bemberg and wool mixtures.

Good stockings are made of each of these fibers. In the past few years silk stockings have been in such demand that little attention has been given to the manufacture of other fibers. Cotton and lisle are again coming to the front, so we may expect more care in the manufacture of cotton and lisle hose. The lisle stocking is usually a well made and well lasting, and is the best of the cotton hose. It costs just about the same as silk. Hose of these fibers are made in the same way as silk—knit, either fashioned or seamless, and is made of a fine, hard twisted yarn. Rayon is less elastic than silk, does not run as easily as silk, but since it does not give, it gets holes easily. Wool, usually used for sports. A mixture of wool and cotton makes a good winter stocking and is more satisfactory than all wool, as it shrinks less, also costs less.

## II. Types of Hosiery:

A. By use:

- (1) General wear.
- (2) Sports.
- (3) Formal.

B. By construction:

- (1) Full fashioned.
- (2) Circular knit.
- (3) Cut fabric (now little used).

## III. How to Identify the Types:

- A. Full fashioned hosiery is knit flat and of uniform stitch, the correct shape being obtained by narrowing at proper intervals. The seam is real, closing two edges of fabric and extending all the way down from the top to the bottom, and along the sole of the foot. Advantages of full fashioned hose over the other types are that they fit and hold shape better after laundering.

Illustration 1  
Narrowing marks on calf.



Illustration 3  
Gap on inside of garter welt.

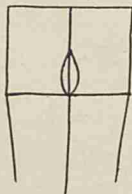
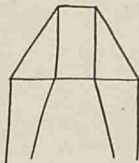


Illustration 2  
Seam across top of toe.

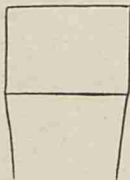
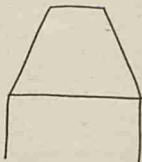


Full Fashioned

B. Circular Knit:

This type of hose is knit over tubular form then stretched over a wooden shape. The appearance is less attractive and hose made in this way do not fit as well as the fashioned. After washing they become shapeless tubes. They are bulky around the ankle when worn. The hose is finished by looping a little seam across the top of toe, not at the end, as for full fashioned. The seamless hose is cheaper than the fashioned. A mock seam is usually put down the center of back. This seam does not run through the hem of the hose as it does in the full fashioned. There is no gap on the inside garter welt.

Circular Knit



C. Cut hosiery—used very little.

Cut hosiery is manufactured from flat woven fabrics such as glove silk, net.

The hose are cut by shaped patterns and then seamed together.

#### IV. Durability and Wear:

##### A. Weight:

1. Service weight—made of rather heavy silk—contains 8-12 strands.  
Usually has cotton foot, spliced heel and cotton top—42, 45, 48 gauge.
2. Mid-weight or semi-service.  
This type of hose contains yarns of 6-7 strands of silk.
3. Chiffon.  
Service sheer----- 5 threads.  
Sheer ----- 4 threads.  
Very sheer ----- 2-3 threads.

The chiffon are most expensive due to difficulty in manufacturing. Require flawless silk and extra care in handling. Most expensive and least serviceable.

##### B. Closeness of Knit:

- Gauge 39-60. Most popular is 45. Gauge means number of stitches per 1½ inch, counting horizontally.
- 39 gauge, lowest price, poor quality.  
42 gauge, standard quality for past few years.  
48 gauge a popular grade of sheer hosiery.  
54-57 gauge, best grade of sheer hosiery.

##### C. Courses:

Full fashioned hosiery runs 38-52 courses per inch, counting vertically. The greater the number of courses the better the quality. The first thing to consider in silk hosiery is the silk. Good silk makes for a superior stocking of fine, even yarn. The way in which the strands are twisted together is very important. Seven strands twisted with uneven tension on the strand will be less strong than five twisted properly. Silk stocking quality is largely dependent on the twisting of the strands together. The more strands the heavier the weight.

A perfect silk hose, if there were such an article, would be clear. It would neither have rings going around the leg nor lines running up and down. As a matter of fact, all hose have these defects, but in the better quality they are so slight that they do not mar the appearance of the hose. "Rings" are due to the variation in weight of the strands of raw silk. "Lines" running up and down the leg are due to faulty knitting, and are indicative of careless construction. Faulty dyeing may also be a cause. (Hold stockings up to the light to look for these defects.)

#### V. Other Considerations for Service and Wear:

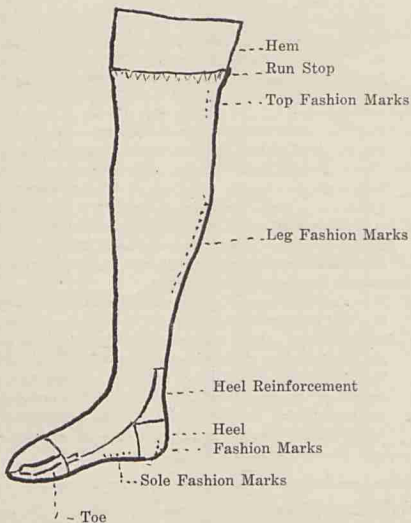
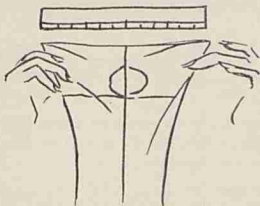
1. Reinforced heel.
2. Special toe guard.
3. Wide hem.
4. Lock-stitch just below garter.

The lock-stitch just below garter top prevents runs. Spliced hose have an extra thread introduced into the construction of the toe,

heel, knee, or sole where there is likely to be extra wear. Accuracy of knitting, particularly where the foot joins the leg, enhances the wearing quality of a pair of hose.

5. Elasticity is necessary for comfort and durability.

Elasticity is due to grade of yarn, gauge and number of courses. There should be a stretch at top from  $11\frac{1}{2}$ " to 12"; at instep 6 to  $7\frac{1}{2}$ ".



6. Lengths: Hose are made in three lengths—short, medium and long. The standard minimum is 30". Special or opera length 36".



## VI. Buying:

- A. It pays to buy good hosiery—to know what makes hold up well and give good service.
- B. It pays to buy two or more pair of the same size and color at the same time. These two pairs worn interchangeably and washed often will last nearly as long as three pairs bought one at a time and worn constantly.
- C. **Sizes of Hose:** It is important to get right size. Hose should be at least one-half inch larger than the foot for comfort in wearing. Remember that hose will shrink when washed.
- D. Keep posted on the popular colors or shades of stockings each season.
- E. Buy the right length. The tall person should select the long length, the short person the shortest length hose.
- F. **Seconds:** Seconds are so graded because of defects, usually due to irregularities in knitting, or in the yarn or to faulty matching. They may have threads which have been broken and mended or they may have seam bunching. Their quality depends upon the standard of inspections in the mills. Seconds should be sold as seconds. Often it is possible to find a pair as good as the first grade at a much lower price. Often an unscrupulous merchant will pass seconds off as first grade. A "lot" of seconds will consist of all kinds—some good, some poor. So when buying seconds look them over carefully.

## VII. Hosiery Sizing System and Relation to Shoe Size:

Hose Size:	Hose Size:
3-3½	8½
4-4½	9
5-5½	9½
6-6½	10
7-7½	10½

## VIII. Wearing Hose:

- A. Care in putting on and taking off will pay. Turn hose wrong side out, slip toe of hose in, insert toe of foot, and pull leg on. This prevents strain on ankle. Keep the hose straight as it is pulled on. The seam should form straight line up back of leg. When taking off, turn down the top and slip off wrong side out.
- B. Hook suspenders in hem while standing. Never hook below hem.
- C. Unhook suspenders when you have on a good stocking if there is much bending to do.

## IX. Care of Hose:

- A. Moisture, perspiration and dirt deteriorate silk fiber. Hose should be washed immediately after each wearing with luke warm water and a mild soap. Do not rub or twist as this breaks the threads. Lift up and down in the suds and squeeze gently. Rinse thoroughly, squeeze out water, hang up by the toe to dry. Dry slowly.

- B. Inspect the hose carefully after each washing. Pull stocking over the hand and look for tiny breaks or runs. Be sure that these are mended before putting on.
- C. Remove finger rings before handling stockings in order to prevent snags.
- D. Keep toe nails well trimmed. A rough edge will snag the silk and cause the toes to wear through.
- E. In case of pulled threads, do not clip off, but pull through to the wrong side and fasten with a single thread of darning floss.
- F. Reinforcing at places where individual wear is strongest lengthens the wearing power of stockings. Darn as soon as thin places begin to appear.
- G. If hose wear out at the heel, the shoe may be rubbing. A heel lining worn in shoe may prevent this.

**X. Stockings for Small Children and Babies:**

- A. Babies should wear stockings only when needed for warmth.
- B. Stockings for small children should be  $\frac{1}{2}$ -1" longer than the foot to allow for free toe action. In pulling on, fold the extra length back over top of toe, draw on the shoe; by moving the toe up and down the fulness is released.
- C. If socks are worn select those that have the more closely knitted top which holds them in place when folded back.
- D. A child's hose should be bought according to the size of shoe worn and not the child's age.

**Purpose of This Lesson:**

To acquaint women with the different kinds of stockings and how they are made so that they may know the difference in weight, cost and relative service to be expected from each. That they may purchase more wisely and get better service for the money put in hose.

**Assignment:**

Get women to promise to keep account of stockings this year. Ask two or three in club to try certain makes, get two or three pairs of same color in this make, wear constantly, washing often, see how long they can make them last.

Have several groups try out different makes and get them to compare notes occasionally. At the end of the year see how much stockings have cost for self; for family.

Ask for any points or helps which they have discovered in the care of stockings, or mending, such as taking tuck in the bottom of heel when the heel has been darned so much that it shows too prominently above top of shoe, or cutting out a piece from underside of hems to reinforce when a large darn is necessary, as is often the case in the heel.

## CARE OF THE CLOTHING

By WILLIE N. HUNTER, *Specialist in Clothing.*

1. Dry Cleaning.
2. Spot Removal.
3. Laundering.

Some textile fabrics such as woolens, some silks, furs, and leather are altered in size and shape when washed in water, so we dry clean these articles to preserve their shape, size and color. A dry cleaning solvent does not cause the fiber to thicken, stretch, contract, or weaken. A plaited dress may be cleaned without loss of plaits. Dry cleaning solvents are free from moisture and evaporate quickly.

The sooner a spotted or soiled garment is cleaned the better, for often the fabric is weakened by allowing spots and stains to remain. Cleaning solvents will remove body oils, grease spots and soil that clings to those spots, but will not remove blood, sugar, grass, fruit, or acid stains.

A professional cleaner knows how to find out what has caused a given stain; also, what will remove it without injury to the fabric, so if a nice silk or wool dress has a stain which is of uncertain origin, send it to the cleaner. Spots and stains may be removed from cotton and linen at home, with very little difficulty. U. S. Bulletin No. 1474, "Stain and Spot Removal From Fabrics," should be in every home. It gives directions for removing all kinds of spots.

When getting ready to dry clean, mark spots with a colored thread before cleaning. If the spot is grease or oil the cleaning solvent will remove it; if some other substance, it will have to be treated differently. Brush articles thoroughly before cleaning.

### 1. CLEANING

Materials necessary: Cleaning solvent—several gallons; 3 large enamel bowls; dry cleaning soap.

Put 3 or 4 quarts of solvent in first bowl. Add one tablespoon of cleaning soap to each quart of solvent. This is as necessary in dry cleaning as ordinary soap is in washing clothes with water. Note: Some dry cleaning solvents have dry cleaning soap already added. Lift garment up and down in this gently until the soil has loosened. Rinse in the next two washes. If the garment is extremely soiled, use two washings with soap and two rinsings.

Place on coat hanger and hang out of doors; let hang in the air several hours—(clear day).

Pressing after cleaning is not necessary but it gives a finished look to garment. Clean white or light garments first, then colored, with darkest

ones last. Be sure to have enough solvent in bowls to cover garments thoroughly. Use as much solvent as you would water if washing. Cleaning a number of garments at one time saves gas.

Keeping clothes clean extends their life. Winter garments should never be put away for the summer until thoroughly cleaned. Moths hardly ever attack a clean garment. Moths and their larvae prefer dark corners, so plaits, seams, folds, and pockets require extra attention.

Some garments may be thoroughly cleaned by washing in soap and water; others shrink so badly when put in water that it is better to dry clean them.

Keeping clothing clean is one way of stretching the clothing dollar; it also improves personal appearance and increases self respect.

**Caution:** Most cleaning solvents are explosive. It is absolutely necessary to handle with care. Cleaning should be done out in the open on a clear day.

Avoid rubbing garments. Squeeze instead, as rubbing may cause gasoline to ignite. Simply lift garments up and down, after thorough rinsing, squeeze gently, do not wring.

Do not let any one strike a match anywhere near when cleaning.

Do not let any one come near who is smoking.

Give special attention to marked spots.

Protect hands by wearing rubber gloves when cleaning. Wash hands in alum water before cleaning, or apply vaseline or oil after dry cleaning.

Do not save used gasoline as it contains oils even when sediments settle out. Gasoline will kill grass, so throw it into open soil.

Use same precautions for commercial spot remover marked inflammable as for gasoline. Carbon Tetrachloride is not inflammable.

Fur collars should be removed from a coat before cleaning.

Gasoline discolors leather.

## 2. SPOT REMOVAL

Treat spot while fresh. Brush thoroughly to remove all loose dirt.

**Greasy Spots:** (1) Place an absorbent pad under the spot to be cleaned. The success of the work depends largely upon having this pad sufficiently absorbent. Absorbent cotton, old linen, blotting paper, and absorbent tissues are among the materials suggested.

(2) Apply the solvent (gasoline, benzine, tetrachloride or any of the commercial compounds) with a piece of fabric like the material being cleaned, and of the same color. For delicate silk use white flannel.

(3) Apply the solvent in a circle appreciably outside in. This aids in carrying the dirt through onto the pad rather than spreading it out into the surrounding material.

(4) Rub spot gently while drying, using a clean pad and a clean cloth.

(5) If the solvent ring still persists, use one of the following methods to eliminate.

- a. Scrape French chalk over the spot, leaving it for some hours to absorb solvent, and then brush off.
- b. Rub the fabric gently between hands.

**Paste for Removing Stains:** For tinted goods that would lose color if treated with any of the acids, try fuller's earth, or starch, made into a paste with a little glycerine. The paste should be spread upon the spot and left for several hours, then thoroughly brushed with a stiff whisk broom. Repeat the operation if any trace of the stain is left; or, if the trace is very faint, sprinkle with dry fuller's earth and let it lie for twenty-four hours, after which time the stain should have disappeared.

This paste is excellent for removing stains or spots from counterpanes, pillows and mattresses, as well as from the most delicate silk or woolen garments.

**Perspiration Stain:** (1) Sponge with soapy water if fabric will permit. Try tepid water first without soap on woolens and silks.

(2) Add a few drops of ammonia to peroxide of hydrogen and apply to stain.

(3) A good preparation for home use may be made and kept on hand as follows: 1 pint water, 2 ounces of acetic acid, 26% sol, 1 tbsp. salt. To use, wet a circle around stained portion with gas or spot remover, not letting it touch the perspiration stain. Then apply the liquid for this stain. Allow to dry thoroughly, then rub the entire surface with the spot remover. Good for underarm stains. Be sure and have an absorbent pad underneath spot.

**Water Spots:** Some silks and woolens are spotted by water. Sponge the entire surface with a damp cloth and press while it is still damp. Sometimes simply rubbing the spots will remove water spots.

**Grapefruit, Orange and Lemon Juice Stains:** If a little water can be applied to those spots immediately before they have a chance to dry, material will not be discolored.

**Gloves—Handbags:** Kid gloves and leather handbags may be cleaned with neutral shoe cream.

Doeskin, suede and washable leather gloves may be cleaned by washing on the hands in warm, soapy water. Wash just as if the hands were being washed. Remove with fingers turned inside out and wash the inner surface. Keep the water at an even lukewarm temperature. Leave a little soap in the last rinsing water. Place between towels and press out all moisture possible—do not wring. Blow up, then place on towel to dry. If the glove is stiff after drying, rub gently until it becomes soft. Rub a little talcum over smooth leather gloves after they have dried.

Paraffin method for kid gloves.

1. Dissolve  $\frac{2}{3}$  ounce (about 2 tablespoons) of finely shaved paraffin in one quart of solvent.
2. Put gloves in jar. Pour in the paraffin solvent, cover and soak thirty minutes.
3. Remove gloves to a clean platter. Scrub seams and soiled parts by dipping a small dry brush (tooth or nail brush) into paraffin bath.
4. Rinse gloves in clean bath of the paraffin solvent.
5. Squeeze out well by hand. Rub dry with a soft cotton cloth.
6. Polish gloves with a soft flannel or flannelette cloth.

**Hats:** Felts may be cleaned with salt and Energine; meal and gasoline, or salt and cleaning solvent.

Spots on hats may often be removed with a paste made of fuller's earth (direction above.)

Panama, leghorn and some straws may be washed with soap and water—always use a mild colorless soap. If the straw has yellowed, it may be bleached with peroxide or with a paste made of sulphur and lemon juice. Dark straw hats may be freshened by first brushing thoroughly, then wipe off with a cloth moistened with sewing machine oil. Shine with a dry turkish towel.

A hat block is excellent to have when cleaning a hat as it holds the hat in shape.

### 3. LAUNDERING

Many of the silks and some of the light weight woolens clean beautifully by simply washing. Use a very mild soap which is free from color, and lukewarm water. Lift up and down in the water, do not rub. Leave a little soap in the last rinsing water, this gives a lustre to silk after pressing. Do not wring the dress, but squeeze out all water possible, then roll between turkish towels and leave for 30 to 40 minutes. Remove from towels, shake in the air until nearly dry, then press with moderately hot iron. Your dress will look like new.

Rayon garments should be washed in warm, not hot water with mild soap. They should never be put in water to soak, as water weakens the fiber. Do not rub or wring, this breaks fibers. Wash quickly, squeezing the suds through the soiled parts. Rinse several times, squeeze out water, roll between towels a few minutes, then hang up to dry, being careful not to hang in the sun or near heat.

#### To Wash a Sweater.

Before washing lay flat and record measurements. Wash in lukewarm water with mild soap, squeezing suds through badly soiled places. Rinse in two or more waters. Squeeze out water and place between towels. Roll tightly and leave a few minutes. Refer to original measurements. Lay flat on a towel and shape according to these measurements.

#### To Wash Silk Hose.

Wash in lukewarm water with mild soap. Wash quickly, never soak. Do not rub or twist. Rinse several times. Squeeze the water out—do not wring. Dry quickly away from heat. Silk stockings should be washed immediately after each wearing, since perspiration deteriorates silk.

## CLOTHING FOR THE FAMILY

### HOSIERY

**Kinds of Hose:** Cotton, Silk, Rayon, Wool, Lisle, Mixture.

**Considerations for the Customer:**

1. Appearance.
2. Durability.
3. Cost.

**Silk Hose:**

The most serviceable silk hose have:

1. Cotton or lisle foot, spliced heel and top.
2. Next in service has silk foot with inner lining of cotton.
3. Least serviceable and most expensive are all silk, including foot and top.

**Weight of Stockings—Durability Considerations:**

- a. Service weight—rather heavy thread silk, usually has cotton foot, spliced heel and cotton top.
- b. Heavy service, knit with heavy silk thread, less transparent than any other type of silk hose. Service weight contain yarns of 10-12 strands.
2. Mid weight. Mid weight hose contain yarns of 6-7 strands of silk. Thread silk hose come in this group.
3. Chiffon silk—sheer, smooth finish, made up of yarns from two to five strands. The chiffon are most expensive, due to difficulty in manufacturing. Requires flawless silk and extra care in handling.

The first thing to consider in silk hosiery is the silk. Good silk makes for a superior stocking of fine, even yarn. The way in which the strands are twisted together is very important. Seven strands twisted with uneven tension on the strand will be less strong than five twisted properly. Silk stocking quality is largely dependent on the twisting of the strands together. The more strands the heavier the weight.

**Other Facts Which Increase Length of Wear:**

1. Reinforced heel.
2. Special toe guard.
3. Wide hem.
4. Lock-stitch just below garter.

The lock-stitch just below garter top prevents runs. Spliced hose have an extra thread introduced into the construction of the toe, heel, knee, or sole where there is likely to be extra wear. Accuracy of knitting, particularly where the foot joins the leg, enhances the wearing quality of a pair of hose.

**Rings and Other Defects:**

A perfect silk hose, if there were such an article, would be clear. It would neither have rings going around the leg nor lines running up and down. As a matter of fact, all hose have these defects but in the better quality they are so slight that they do not mar the appearance of the hose. "Rings" are due to the variation in weight of the strands of raw silk. "Lines" running up and down the leg are due to faulty knitting, and are indicative of careless construction. Faulty dyeing may also be a cause.

(Hold stockings up to the light to look for these defects.)

### Seconds:

Seconds are so graded because of defects, usually due to irregularities in knitting, or in the yarn or to faulty matching. They may have threads which have been broken and mended or they may have seam bunching. Their quality depends upon the standard of inspections in the mills.

Seconds should be sold as seconds. Often it is possible to find a pair as good as the first grade, at a much lower price. Often an unscrupulous merchant will pass seconds off as first grade. A "lot" of seconds will consist of all kinds—some good, some poor. So when buying seconds look them over carefully.

### Glove Silk:

Silk hose are sometimes made of a fabric which has been woven, cut and seamed up. They do not run as knitted hose do but they do not give or stretch and they get holes easily as a result. There is also a glove silk fabric which is knitted in the piece, cut and seamed.

### The Way Stockings Are Made:

1. Seamless . . . or Full Fashioned. Full fashioned has the advantage over seamless. Seamless are cheaper, the appearance less attractive and they do not fit as well as the fashioned. After washing they become shapeless tubes. This type of hose is knit in tubular form then stretched over a wooden shape. It is bulky around the ankles when worn. Mock seam—knitted tubularly then seamed down the back, imitating full fashioned.
2. Full Fashioned. Hosiery knit flat and of particularly uniform stitch, the correct shape being obtained by narrowing at proper intervals. Knit on flat bars in full fashioned machines.
  - a. The seam of the full fashioned hose is real, closing two edges of fabric and extending all the way down from the top to the bottom, and along the sole of the foot. (The mock seam of the seamless hose usually runs only from the heel to the hem.)
  - b. Narrowing marks on the calf.
  - c. Seams on the bottom of feet or two seams on sides of feet.
  - d. Gaps for elasticity in the inside seam in top.  
(Mock seam hose does not have this.)
  - e. Narrowing and fashion marks on each side of the base of the heel.  
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Wool, usually used for sports, mixture of wool and cotton makes a good winter stocking and is more satisfactory than all wool as it shrinks less, also costs less.



### Dyes:

No matter what the material of the hose, the manner and quality of the dye is important.

**Ingrains** is a term applied to raw material or yarn dyed before knitting. Often it is loaded with tin to give weight.

**Piece dyed** hose is much better. Here the dye is applied to the completed fabric.

Reference: "The Shopping Book," by Baldwin.

### Buying Stockings:

It pays to buy good hosiery—to know what makes hold up well and give good service.

It pays to buy two or more pair of the same size and color at the same time. These two pairs worn interchangeably and washed often will last nearly as long as three pairs bought one at a time and worn constantly.

Stockings will last much longer if washed after each wearing. Perspiration rots fabric.

As soon as a break or suggestion of a run makes its appearance in a stocking it should be caught (mended).

Keep posted on the popular colors or shades of stockings each season. At present the tendency is towards the darker stockings with dull finish.

### Wearing Stockings:

1. Buy one-half inch longer than foot for comfort and wearing quality.
2. Seam straight up back of leg, no twist.
3. Hook suspender in hem, not below, save run. Stockings come in short, medium, and long lengths. Buy right length—short people buy short length and tall people long length.
4. Unhook suspender when you have on a good stocking if there is much bending to do. Saves runs.

### Washing Stockings:

Use lukewarm water and a mild soap. Do not rub or twist, this breaks the threads. Lift up and down, then squeeze gently. Rinse thoroughly. Silk stockings will last longer if washed after each wearing. Perspiration rots silk.

Refer to Your List of Consumer's Goods Made in North Carolina for Hosiery Made in This State.

### Illustrative Material:

1. Stocking exhibits from commercial firms and manufacturers, showing how the different types, full fashioned and seamless and false seams, are made. (Sears-Roebuck has one.)
2. One pair stockings of each textile fabric.  
Silk, cotton, lisle, rayon, mixed.
3. Silk. One pair of service weight.  
One pair of heavy service weight.  
One pair of medium or thread silk.  
One pair of chiffon.
4. Try to have one of these pairs with a false seam, one seamless, one full fashioned.  
(Show and discuss the difference—advantages and disadvantages.)
5. Several pairs of children's socks and stockings of varying prices. The ten cents stores have some good cotton stockings for twenty cents pair.

6. Mending.

One stocking mended with a nice darn.

One stocking mended with a run caught up.

One stocking mended with a heel that has worn through, reinforced with darning cotton. (If these reinforce threads are run in on the wrong side of heel before it wears through it will add to the length of life.)

7. Illustrations from magazines showing different points brought out in lesson, such as twisting fibers to make yarns, knitting flextoe, seams, a number of stocking advertisements will give such illustrations.
8. Leading manufacturers will send out style charts giving colors, shades, etc., for different occasions.
9. Darning cotton of different colors, needles, darning gourd or egg.

**Purpose of This Lesson.**

To acquaint women with the different kinds of stockings and how they are made so that they may know the difference in weight, cost and relative service to be expected from each. That they may purchase more wisely and get better service for the money put in hose.

**Assignment.**

Get women to promise to keep account of stockings this year. Ask two or three in a club to try certain makes, get two or three pairs of same color in this make, wear constantly, washing often, see how long they can make them last.

Have several groups try out different makes and get them to compare notes occasionally. At the end of the year see how much stockings have cost for self; for family.

Ask for any points or helps which they have discovered in the care of stockings, or mending such as taking tuck in the bottom of heel when the heel has been darned so much that it shows too prominently above top of shoe, or cutting out a piece from underside of hems to reinforce when a large darn is necessary, as is often the case in the heel.

**Shoes and Feet.**

For the lesson on shoes and feet, Farmers' Bulletin, 1523, with illustrative material which will include shoes of each type borrowed from stores, charts and diagrams.

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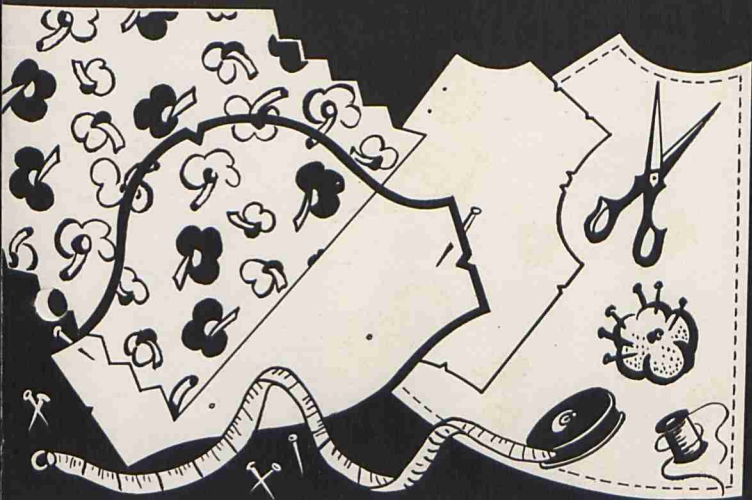
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APRIL, 1941

EXTENSION MISCELLANEOUS PAMPHLET No. 50

# PATTERNS AND THEIR USE



NORTH CAROLINA STATE COLLEGE OF AGRICULTURE AND ENGINEERING

OF THE  
UNIVERSITY OF NORTH CAROLINA

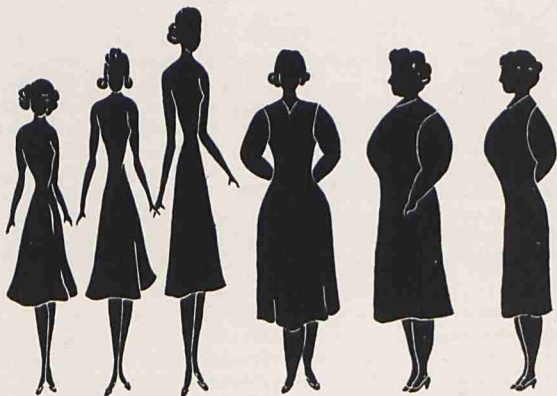
AND  
U. S. DEPARTMENT OF AGRICULTURE, CO-OPERATING  
N. C. AGRICULTURAL EXTENSION SERVICE

I. O. SCHAUB, DIRECTOR  
STATE COLLEGE STATION  
RALEIGH

# PATTERNS AND THEIR USE

By WILLIE N. HUNTER and JULIA McIVER  
*Extension Specialists in Clothing*

A good pattern, one that fits, is one's most dependable assistant in dressmaking. There are numerous makes of patterns on the market today. These pattern companies make patterns for all types of garments, in various sizes. Competition has forced the manufacturer to offer more service with the pattern. When patterns were first made on a commercial basis, they gave very little help except to provide a cutting line. Practically every pattern now includes an instruction chart, some of which include pictures of the finished garment, pictures of the parts of the pattern well marked, a cutting chart showing how to place the pattern economically on material of different widths, directions for cutting and making with carefully worked out illustrations to show each step.



These patterns may be found in almost any town. Some of the pattern companies make the "in-between" sizes which are a help when it comes to fitting the figure which is not standard size.



A comparison of several makes of patterns in a given size will show that the patterns vary in shape of neck, armseye, shoulder width, bust, waist and so on. Likewise, a study of figure types will reveal the fact that there are no two shaped alike. There is the tall woman, the short, the stout, the thin; the woman with a large bust, or round shoulders, flat chest, big hips, and some who have lost their waist line. All of this means that one make of pattern will fit a certain type figure better than another, and it also means that even after the pattern that is nearest right in size and shape has been selected, it will still be necessary to make certain alterations to fit these figure variations.

One should know their own figure problems, their measurements, how to check these measurements with the pattern, and how to make the necessary alterations on the pattern. Most of the fitting should be done right here with the pattern.

The pattern companies set up standards of measurements that fit the person of average proportions. A few years ago the U. S. Department of Commerce issued a set of body measurements by which the pattern companies now make their patterns.

#### WOMEN

Bust	34	36	38	40	42	44	46	48	50
Waist	28	30	32	34	36	38	40	42	44
Hips	37	39	41	43	45	47½	50	53	56

#### MISSES

Size	14	16	18	20
Bust	32	34	36	38
Waist	27	28	30	32
Hips	35	37	39	41

Patterns for grown ups are bought by size: for women by measurement of bust, hips, waist; for men by chest, neck, and waist; for children by age at present. (The U. S. Bureau of Home Economics is making a study of body measurements of children, and it is hoped that it will not be long before patterns for children will be sized on definite body measurements.)

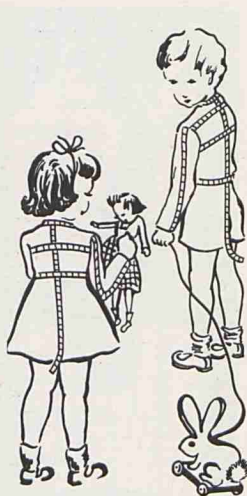
Women's patterns range in size from 30 to 52 inches bust measure, misses from 14 to 20 years, and children from 2 to 16 years.

Waist patterns for women are bought by bust measure. Skirts by hip measure. A study of the charts on page 4 will show that the waist is usually 6 inches less than hip measurement. The hip measure is 3 inches larger than bust measure up to size 44, and then the difference is  $3\frac{1}{2}$  inches. Many young girls have very slender hips and rather broad shoulders. In a case of this kind a waist pattern of right size and a skirt of smaller size will probably give best fit, while with the older woman the reverse is often true. A 38" bust measure with its corresponding 41" hip measure finds the hip measure too small; a skirt pattern 43" hip measure will probably fit better.

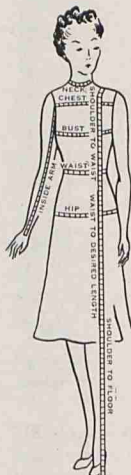
#### Know Your Own Measurements

Since very few figures are standard sizes it is necessary to know one's own measurements in order that the pattern may be adjusted to the figure measurements.

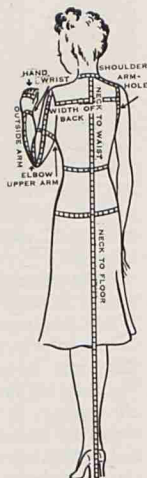
Before taking measurements, put on type of foundation garment you will wear. Remove bulky garments, stand straight. Pin tape around waist line as a base line for other measurements. Measurements should be easy. Do not draw tape tightly. Place tape around bust, hips and arms at fullest part. Measure neck at base on collar line.



Record your measurements on chart below with pencil, so that if they change, the record may easily be changed.



- Bust (Fullest Part).....
- Waist .....
- Hip (Fullest Part) .....
- Width of Chest.....
- Front Waist Length  
Shoulder to Waist.....
- From Skirt Length Waist  
to Desired Length.....
- Front Full Length  
Shoulder to Floor.....
- Neck (At Base).....
- Shoulder  
Neck to Armhole Line.....
- Armhole .....
- Width of Back.....
- Back Length  
Neck to Waist.....
- Back Length  
Neck to Floor.....
- Outside Arm  
Shoulder to Wrist  
(Arm Bent) .....
- Inside Arm  
Armhole to Wrist  
(Arm Straight) .....
- Upper Arm  
(Fullest Part) .....
- Elbow (Arm Bent) .....
- Wrist .....
- Hand (Closed) .....



Measurements should be easy—do not draw tape tightly. Place tape around bust, hips, and arm at fullest part. Measure neck at base, or collar line. Measure shoulder from neck to becoming armhole line.

The hand measurement is needed only for closed sleeves; the elbow measurement, for adjusting elbow ease in two-piece sleeves; the upper arm, for short sleeves and also for checking pattern size.

Before taking measurements, put on the type of foundation garments you will wear. Remove bulky garments that distort your measurements. Pin a tape around waist as a base line for other measurements.

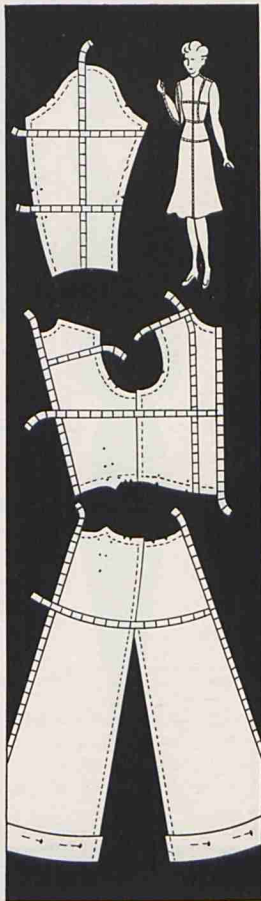
### Checking Pattern with Body Measurements

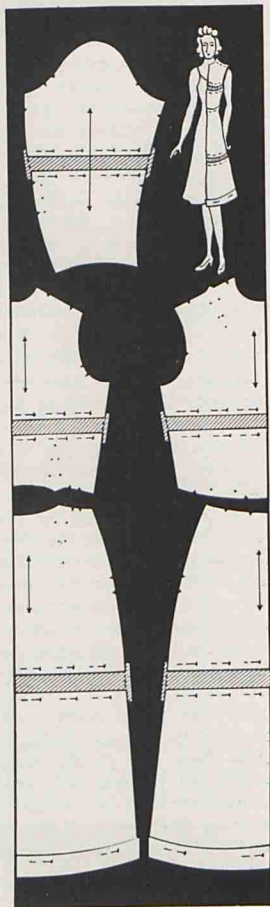
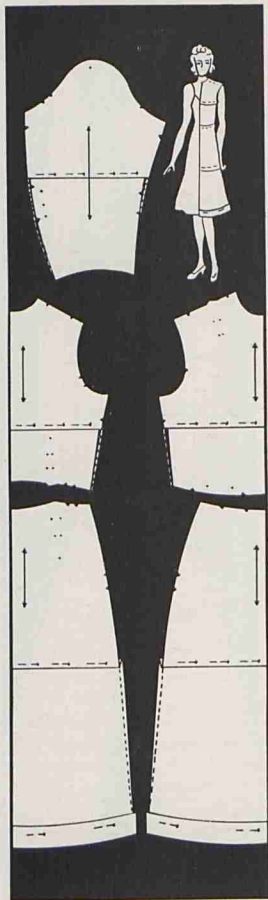
Check own measurements with those of the pattern. Know where the changes for good fit can be made without distorting the style. Don't try to improve on good style in a pattern.

In checking the pattern, the measurements of pattern are taken from seam to seam at points corresponding to those on the body, disregard seam allowance. Rule the seam allowance line so that it may be easily seen, or cut off seam allowance.

By using correctly taken check measures in an accurate way, much of the fitting can be adjusted in the cutting. The fewer fittings necessary, the better the pattern will fit.

One may know that the bust size is right, or that the shoulders fit, but this does not insure a good fit. Therefore, this checking of one's own measurements with those of the pattern is necessary to see where the variances come, and what alteration will be necessary. In checking one's own measurements with those of the pattern, remember that there are certain places where the pattern adds extra fullness for ease and comfort in wearing. This additional fullness varies with the fashion, the texture and style of the dress.





Places that need extra width in pattern for ease and comfort are: bust, 3 to 4 inches; back, 1 inch each side; back shoulder seam, one-half inch each side; sleeve cap, 2 to 3 inches; hip, several inches. Add about one-half inch to front length and to back length.

### Measurements for Altering Pattern

	<i>Actual Measure- ment</i>	<i>Pattern Measure- ment</i>	<i>Fullness to Be Added</i>	<i>Amount of Alteration</i>
Bust				
Width of Chest				
Width of Back				
Length of Shoulder				
Front Length to Waist				
Back Length to Waist				
Waist				
Hips				
Sleeve Cap				
Sleeve Length				

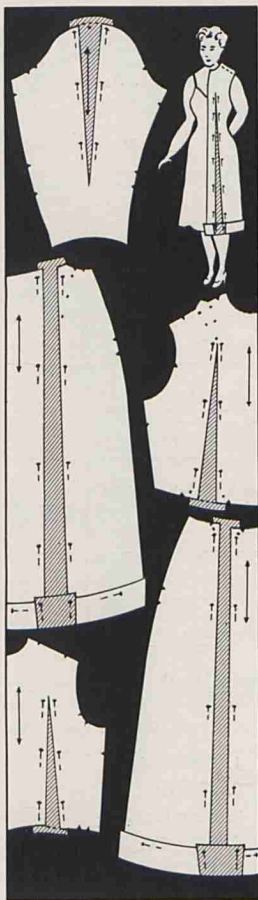
### What A Good Pattern Should Do For You

1. Give style.
2. Flatter.
3. Save time.
4. Save money.
5. Put joy in sewing.

### What You Should Do For the Pattern

1. Study it. Know all the information it gives.
  - a. Study the cutting layout chart for different widths of cloth.
  - b. Know the seam allowance.
  - c. Know the marking system used.
  - d. Know how to place pattern on material so grain will be straight where due to be.
  - e. Mark all darts, notches, or other details given with pattern while it is on material. Do this with tailor chalk, or tailor tacks.
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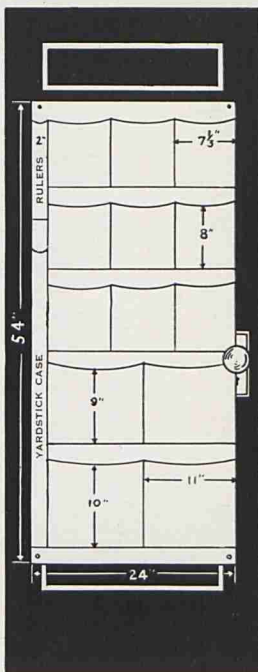
For convenience keep record of sizes of:

Hose . . . . .	Hats . . . . .
Shoes . . . . .	Blouse . . . . .
Gloves . . . . .	Skirt . . . . .
Belt . . . . .	Slip . . . . .
Corset . . . . .	Panties . . . . .
Brassier . . . . .	Coat . . . . .

Take measurements each season before cutting or buying new clothes. This will save you time, since fashion makes many changes each season such as skirt length or waist line. Then, too, a new foundation garment, or loss or gain in weight, may make a difference in size.

**Pattern Notes**

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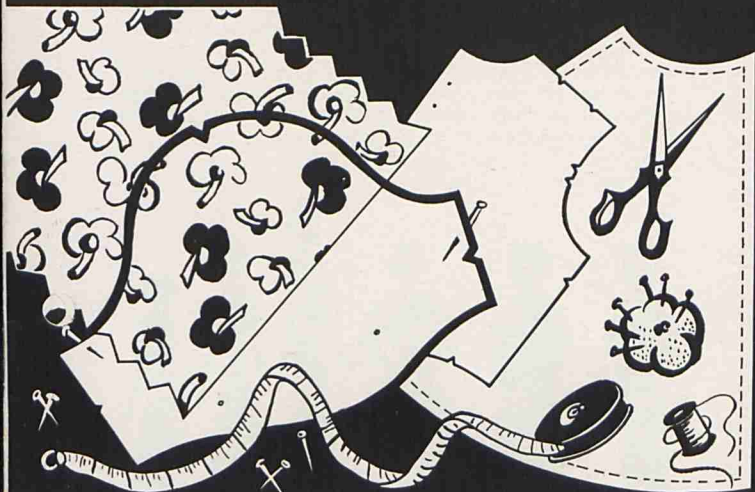
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*References*—Pickens: Modern Dressmaking Made Easy.  
Eddy and Wiley: Pattern and Dress Design.

APRIL, 1941

EXTENSION MISCELLANEOUS PAMPHLET No. 50

# PATTERNS AND THEIR USE

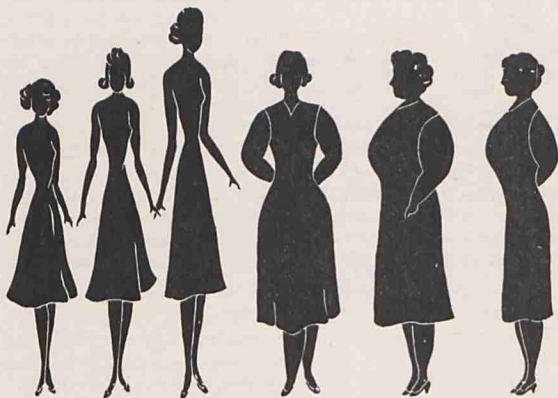


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RALEIGH

# PATTERNS AND THEIR USE

By WILLIE N. HUNTER and JULIA McIVER  
*Extension Specialists in Clothing*

A good pattern, one that fits, is one's most dependable assistant in dressmaking. There are numerous makes of patterns on the market today. These pattern companies make patterns for all types of garments, in various sizes. Competition has forced the manufacturer to offer more service with the pattern. When patterns were first made on a commercial basis, they gave very little help except to provide a cutting line. Practically every pattern now includes an instruction chart, some of which include pictures of the finished garment, pictures of the parts of the pattern well marked, a cutting chart showing how to place the pattern economically on material of different widths, directions for cutting and making with carefully worked out illustrations to show each step.



These patterns may be found in almost any town. Some of the pattern companies make the "in-between" sizes which are a help when it comes to fitting the figure which is not standard size.

A comparison of several makes of patterns in a given size will show that the patterns vary in shape of neck, armseye, shoulder width, bust, waist and so on. Likewise, a study of figure types will reveal the fact that there are no two shaped alike. There is the tall woman, the short, the stout, the thin; the woman with a large bust, or round shoulders, flat chest, big hips, and some who have lost their waist line. All of this means that one make of pattern will fit a certain type figure better than another, and it also means that even after the pattern that is nearest right in size and shape has been selected, it will still be necessary to make certain alterations to fit these figure variations.

One should know their own figure problems, their measurements, how to check these measurements with the pattern, and how to make the necessary alterations on the pattern. Most of the fitting should be done right here with the pattern.

The pattern companies set up standards of measurements that fit the person of average proportions. A few years ago the U. S. Department of Commerce issued a set of body measurements by which the pattern companies now make their patterns.

## WOMEN

Bust	34	36	38	40	42	44	46	48	50
Waist	28	30	32	34	36	38	40	42	44
Hips	37	39	41	43	45	47½	50	53	56

## MISSES

Size	14	16	18	20
Bust	32	34	36	38
Waist	27	28	30	32
Hips	35	37	39	41

Patterns for grown ups are bought by size: for women by measurement of bust, hips, waist; for men by chest, neck, and waist; for children by age at present. (The U. S. Bureau of Home Economics is making a study of body measurements of children, and it is hoped that it will not be long before patterns for children will be sized on definite body measurements.)

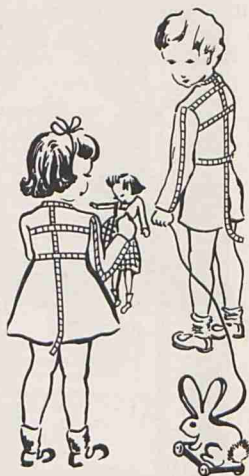
Women's patterns range in size from 30 to 52 inches bust measure, misses from 14 to 20 years, and children from 2 to 16 years.

Waist patterns for women are bought by bust measure. Skirts by hip measure. A study of the charts on page 4 will show that the waist is usually 6 inches less than hip measurement. The hip measure is 3 inches larger than bust measure up to size 44, and then the difference is  $3\frac{1}{2}$  inches. Many young girls have very slender hips and rather broad shoulders. In a case of this kind a waist pattern of right size and a skirt of smaller size will probably give best fit, while with the older woman the reverse is often true. A 38" bust measure with its corresponding 41" hip measure finds the hip measure too small; a skirt pattern 43" hip measure will probably fit better.

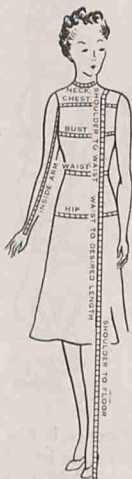
### Know Your Own Measurements

Since very few figures are standard sizes it is necessary to know one's own measurements in order that the pattern may be adjusted to the figure measurements.

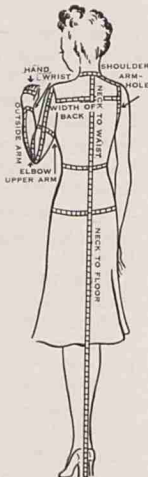
Before taking measurements, put on type of foundation garment you will wear. Remove bulky garments, stand straight. Pin tape around waist line as a base line for other measurements. Measurements should be easy. Do not draw tape tightly. Place tape around bust, hips and arms at fullest part. Measure neck at base on collar line.



Record your measurements on chart below with pencil, so that if they change, the record may easily be changed.



- Bust (Fullest Part) .....
- Waist .....
- Hip (Fullest Part) .....
- Width of Chest .....
- Front Waist Length  
Shoulder to Waist .....
- From Skirt Length Waist  
to Desired Length .....
- Front Full Length  
Shoulder to Floor .....
- Neck (At Base) .....
- Shoulder  
Neck to Armhole Line .....
- Armhole .....
- Width of Back .....
- Back Length  
Neck to Waist .....
- Back Length  
Neck to Floor .....
- Outside Arm  
Shoulder to Wrist  
(Arm Bent) .....
- Inside Arm  
Armhole to Wrist  
(Arm Straight) .....
- Upper Arm  
(Fullest Part) .....
- Elbow (Arm Bent) .....
- Wrist .....
- Hand (Closed) .....



Measurements should be easy—do not draw tape tightly. Place tape around bust, hips, and arm at fullest part. Measure neck at base, or collar line. Measure shoulder from neck to becoming armhole line.

The hand measurement is needed only for closed sleeves; the elbow measurement, for adjusting elbow ease in two-piece sleeves; the upper arm, for short sleeves and also for checking pattern size.

Before taking measurements, put on the type of foundation garments you will wear. Remove bulky garments that distort your measurements. Pin a tape around waist as a base line for other measurements.

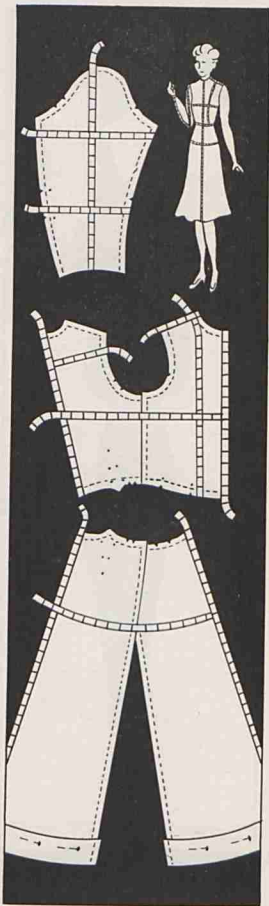
### Checking Pattern with Body Measurements

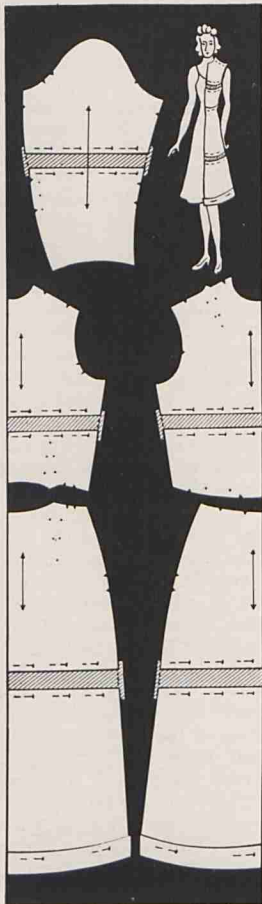
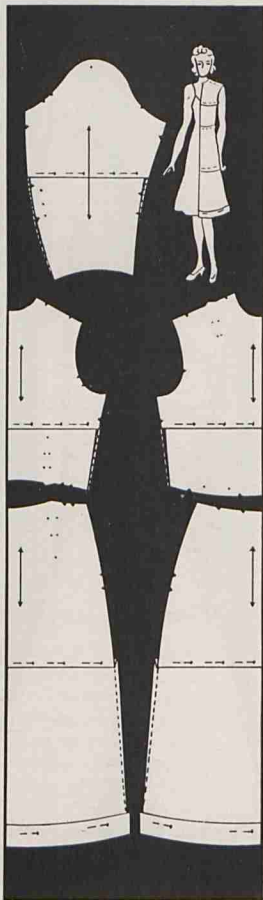
Check own measurements with those of the pattern. Know where the changes for good fit can be made without distorting the style. Don't try to improve on good style in a pattern.

In checking the pattern, the measurements of pattern are taken from seam to seam at points corresponding to those on the body, disregard seam allowance. Rule the seam allowance line so that it may be easily seen, or cut off seam allowance.

By using correctly taken check measures in an accurate way, much of the fitting can be adjusted in the cutting. The fewer fittings necessary, the better the pattern will fit.

One may know that the bust size is right, or that the shoulders fit, but this does not insure a good fit. Therefore, this checking of one's own measurements with those of the pattern is necessary to see where the variances come, and what alteration will be necessary. In checking one's own measurements with those of the pattern, remember that there are certain places where the pattern adds extra fullness for ease and comfort in wearing. This additional fullness varies with the fashion, the texture and style of the dress.







Places that need extra width in pattern for ease and comfort are: bust, 3 to 4 inches; back, 1 inch each side; back shoulder seam, one-half inch each side; sleeve cap, 2 to 3 inches; hip, several inches. Add about one-half inch to front length and to back length.

### Measurements for Altering Pattern

	<i>Actual Measurement</i>	<i>Pattern Measurement</i>	<i>Fullness to Be Added</i>	<i>Amount of Alteration</i>
Bust				
Width of Chest				
Width of Back				
Length of Shoulder				
Front Length to Waist				
Back Length to Waist				
Waist				
Hips				
Sleeve Cap				
Sleeve Length				

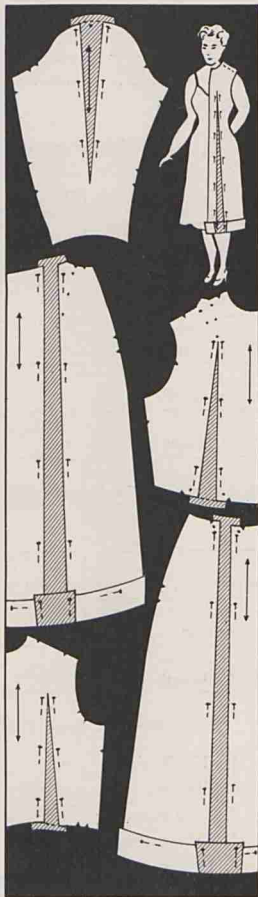
### What A Good Pattern Should Do For You

1. Give style.
2. Flatter.
3. Save time.
4. Save money.
5. Put joy in sewing.

### What You Should Do For the Pattern

1. Study it. Know all the information it gives.
  - a. Study the cutting layout chart for different widths of cloth.
  - b. Know the seam allowance.
  - c. Know the marking system used.
  - d. Know how to place pattern on material so grain will be straight where due to be.
  - e. Mark all darts, notches, or other details given with pattern while it is on material. Do this with tailor chalk, or tailor tacks.
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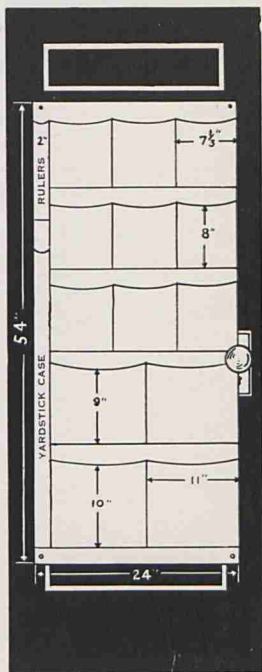
For convenience keep record of sizes of:

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Gloves . . . . .	Skirt . . . . .
Belt . . . . .	Slip . . . . .
Corset . . . . .	Panties . . . . .
Brassier . . . . .	Coat . . . . .

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+ PLANNING  
= THE WARDROBE

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## PLANNING THE WARDROBE

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By WILLIE N. HUNTER, *Clothing Specialist*  
JULIA McIVER, *Assistant Clothing Specialist*

What shall I wear? This is a question we have to answer daily. A well thought out plan for the wardrobe will help in solving this problem. Clothes are needed for the different seasons as well as the various occasions. A plan for a summer and a winter wardrobe should be worked out, and both should include garments for the various types of wear.

Twice a year we need to go over our wardrobes and do some careful planning. The best dressed women are not the wealthiest, but they are the wisest. They realize the importance of looking their best, and devote a certain amount of time to it. They plan well, take time to buy, and take care of their clothes.

In planning the wardrobe we always have fashion to cope with. Failure to conform affects one's social position and in many cases economic status. Few people can afford to follow fashion's whims. Most of us have to make a choice. The clothing we buy is influenced by many factors. Perhaps the most pinching is income. Good dressing on a small income requires a lot of thinking, a lot of home work such as washing, ironing, pressing, mending, sewing, a lot of bargain hunting, and a lot of style and own personality studying.

Go over your wardrobe, fill in the inventory blanks, giving the information called for. This will be very helpful in bringing to mind every garment on hand and will give a base on which to build the clothing wardrobe.

A plan for the wardrobe covers several years. Articles such as coats and suits are used more than one year. A well planned budget makes one avoid hit and miss buying.

Begin your clothing plan by considering the following points:

1. Possible social occasions for which you must have complete ensemble. You will consider the location of your home and the type of activities in which you will be engaged. Your plan will probably call for clothes for home, church, general wear and afternoon or evening wear.

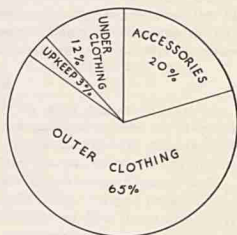
2. Consider clothing already on hand that can still be used. (Refer to your clothing inventory.)

3. Select a color around which you wish to build your plan. A basic color for the main articles of clothing and the expensive accessories. The coat is usually the most expensive garment and the one worn the most and the one used for several years. It should be a staple color such as black, brown, gray or navy. These colors combine well with other colors. Other garments do not have to be the same color, but should blend. Know what colors are most becoming to you.

4. Study what is new. Look for those new distinguishing little details. Know the new colors, fabrics and lines.

5. Make a personal analysis. Stand in front of a full length mirror and get acquainted with yourself. Discover your good points, play up to these, learn your bad points, conceal these. What is your type?

6. Amount of money that can be spent. According to clothing budgets, 12 to 20 percent is the amount of the income allotted to clothing. This amount is to be divided between outer clothing, underclothing, accessories, upkeep. If the cash income is \$1,000 per year this means that \$120 to \$200 can be spent for clothing. If there are five in the family the individual allowance for new clothing becomes around \$35 per person. This is flexible depending on such circumstances as occupation of parents, age of children and standard of living.



7. In planning the wardrobe, do not fail to take into consideration its upkeep. Some fabrics shed dirt easily, while it sticks to others. Some fabrics clean easily, some materials wrinkle and crush badly. Some fabrics are loosely woven and wear quickly, thereby requiring constant mending; some stretch, some fade. Manufacturers of fabrics and of garments are giving more and more information with their goods. Read the labels, ask merchant for information before buying.

With pencil and paper begin your plan by making out a list of the actual necessities for your summer wardrobe, and for your winter wardrobe. Needs for the wardrobe will probably run something like this:

For Summer	For Winter
Coat or	Coat or suit
Light weight suit	Sweater
Dresses for home, aprons, smocks	Dresses for work, aprons, smocks
Dresses for street, church	Dresses, general or best
Dresses for afternoon	Blouses—skirts
Foundation garments	Foundation garments
Underwear and rest garments	Underwear
Accessories	Accessories
Play or sports clothes	Rain coat—galoshes
Shoes, hose	Shoes, hose, gloves

Next decide how many of each type of garment is actually needed. Needs vary with different individuals, some women can keep their supply of house dresses up by adding two new ones a year, while it will take four or more for another. Sufficient underwear for frequent change is needed, for everyone should be personally neat and clean at all times.

Go back to your inventory and see how many of these "actual needs" are already on hand, then list on the chart the articles you will have to buy.

Decide which garments you will buy ready made; which ones you will make at home.

### Dresses for the Wardrobe

The purpose for which the dress is to be used determines the material to be used. For the house dress, prints, gingham, chambray or other cotton material are most suitable. For general wear, wool, silk, rayon, as well as some cottons and linens. For better dresses wool, silk, rayons. For afternoons or party dresses voile, organdie, swiss, chiffon, sheer woolens, silks, or other materials.

### House Dresses

A woman should look as neat and trim at home as anywhere else. There is no excuse for dowdiness. Her family is more important to her than anyone else in the world. She should be careful of her appearance at home.

How many house dresses needed per year? How many from last year may be used again? Shall they be made at home, or bought ready made? What material will be most suitable for house dresses. Consider the design for comfort, appearance, and easy laundering.

### Best Dress

What material, design, color will fit in best with rest of wardrobe? Will last year's dress do for this year's best or will it serve as second best? Make, or buy ready made?

### General Wear

A dress, or suit, or perhaps both, will be needed here. If suit is chosen, then comes the question of blouses. What material will be best? Select color that will go with coat and other articles, especially the accessories. Usually for a general wear suit or dress, a dark shade of some solid color is most usable. Keep in mind the carry-over possibilities.

### Coat

Planning the wardrobe enables one to avoid having to buy both a winter and spring coat the same year. It also enables one to alternate a suit along with either a summer or winter coat.

The coat is the most important garment in the wardrobe. It is the part of the wardrobe seen most often. It should be smart, of as good material as well as cut, as will fit the purse of its buyer. It should be a staple color, one that will combine with others.

If the coat is one from last year, look it over carefully, see if any of the lines need changing to give it a newer look, see if any other remodeling is necessary such as new lining, buttons, pockets. Allow for cost of remodeling in your plan.

### Sweaters or Light Weight Wraps

Both summer and winter one is constantly needing a light weight wrap, so something of this type should be included.

### Underwear

Slips, panties—number needed—cost.  
Number on hand.



Made at home or buy ready made—compare costs.

A slip is a part of the foundation for the dress. It should be of good cut and well fitted.

#### Foundation Garments

Good foundation garments are necessities for health as well as appearance. Select the best the budget will allow. Have several, so that they may be kept clean. Whether this garment is a corset, corselett, girdle and brassier is an individual matter. It should be well fitted.

#### Rest Garments

These garments should be included in the wardrobe plan, for all of us need rest; housecoat, or kimono for lounging, bathrobe for winter. For sleeping, gowns or pajamas, bed jacket; list the number needed, number on hand, number to be made, and their cost.

#### Play Clothes

Many plans will need to include clothes for sports, such as bathing suit or beach clothes.

#### Party Dress

Include if needed. In selecting an evening dress, consider the style. A dress of this type is seldom worn in comparison with other garments in wardrobe, so if possible select a design which will carry over or will have make-over possibilities.

#### Accessories

Plan carefully for accessories. One's dress or suit may appear entirely different, or serve for different occasions by the choice and change of accessories.

#### Accessory Buying Suggestions

**Shoes.**—Purchase with care, keeping in mind comfort, health, appearance. Good shoes are the most economical ones. The shoe should be built on the last that suits the foot. Be sure they are long enough. They should never make the foot conspicuous. Avoid highly decorated shoes as they call attention to the feet. Stout women should avoid high French heels, as they make a woman look top heavy. The oxford with medium heels gives more comfort for daily wear, while the pump is usually selected for dressier wear. Black, blue and brown are standard colors for shoes, with white coming in for summer. Various seasons rush in other colors. One must keep in mind her basic wardrobe color, and her budget when tempted to go off on a color flare in shoes.



**Hose.**—Plan for hose to use at home, for general wear, and dress up. There will be service weight, semi-service, and sheer to select from. Summer colors are usually lighter than winter. Ask your sales lady for the season's best shades. Select those that blend best with your clothes.

**Hats.**—The hat is another important article in the wardrobe. Know the styles of the season, but select the hat that is becoming to you. A conservative, good quality felt or straw will carry over several seasons, while a fad hat goes out with the season.

**Handbags.**—Some seasons these tie up in color and fabric with shoes, or gloves. Sometimes it is with the hat. Shapes and styles in handbags vary—know these.

**Gloves.**—Kid or fabric, they may match in color or be in contrast.

**Scarfs, handkerchiefs, buttonnieres** often give just the right touch of color. Know how to use them. Use costume jewelry cautiously.

Upkeep of the wardrobe is an important item in the clothing plan. Care of clothes is important from the economic as well as personal appearance standpoint. Pressing, cleaning, spot removal, repairing must be considered.

#### SUMMARY

In summing up, know yourself and some principles of good dress. Plan well. Twice a year, spring and fall, go over your wardrobe. Keep in mind that a few garments well chosen, of good quality, make up a much more satisfactory wardrobe than many cheap garments. The basic dress is a good thing to keep in mind, one dress a season, of good material, well made of a conservative cut and color, may be varied for different occasions by changing the accessories. Know your most becoming colors—plan your wardrobe with a definite color scheme in mind. The woman with limited income will choose staple colors for her carry-over garments, such as suits or coats. Avoid a complete outfit in one color with everything in the same shade.

Don't expect your wardrobe plan to become workable in one season. It will take several to get it well under way. Settle on a definite yearly sum to be spent for clothes. Cultivate will power, you will need it. When tempted to bargain counters, stop and think twice. So often so-called bargains turn out to be anything else. Shop in the morning when you feel good and fresh, never when tired or weary.

The wardrobe plan will enable one to have appropriate clothes for every occasion. It will also enable one to make their clothing money go further, so begin now on your wardrobe plan, try it and see if it does not save you time, worry and money.

The following blanks will assist you in making your wardrobe plans. On page 7 list clothing on hand at present. On the next page, list garments needed.





## SEWING EQUIPMENT

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By WILLIE N. HUNTER, *Specialist in Clothing.*

If a thing is worth doing it is worth doing well. This applies to sewing just as it does to making a cake or building a house. No home keeper builds a home without a kitchen, yet very few people who do all of their sewing have a place, plan, or equipment for this work. Lack of organization, poor and adequate equipment are among the reasons some women consider sewing a disagreeable task. In many cases sewing is done at the end of a day's work when the home maker is tired. The additional energy required to go all over the house looking for scissors, needle, thread or thimble, increases her weariness and puts her in a bad frame of mind. Unorganized equipment, which is usually a result of the lack of planning, is often responsible for poor work. The person who does not plan is apt to do the wrong thing first, then have to pull out and do over. This putting in and taking out gives the work that home-made look which the professional has learned to avoid.

"To most women the satisfying part of sewing is the creative part. If the confusion and annoyance, as well as the expenditure of time and energy, undergone in assembling, using and putting away sewing equipment could be reduced to the minimum, and if the mechanical phases of the job could become as well ordered and automatic as possible, the worker would be able to put her best efforts, physical, mental, and spiritual, into the higher creative phases of the work."—ELLA M. CUSHMAN.

The woman who is interested in doing her sewing should give much time and thought to the equipment she needs, the placing, arranging and care of it. If one wishes to do finished work in clothing, good tools are a necessity. One cannot make a nice smooth seam in a garment unless the edges have been cut smoothly and evenly, the edges cannot be cut smoothly without good scissors. Don't let the children cut paper dolls, cardboard, or flowers with your scissors. Have the right size needle for a given piece of material—fine needles for sheer material, coarse needles for coarse material.

Some of the homes being built today have a sewing room. This is most desirable, however it is perfectly possible to organize a sewing center in any home. A place where the sewing equipment is all together and conveniently arranged. The home keeper who has such a place can accomplish twice as much as the woman who has to go all over the house to collect her tools. Many kitchens have recently been rejuvenated, made more beautiful, more efficient, thus saving steps, time, worry. Now let's rejuvenate our sewing equipment. Good equipment for sewing will save time, strength, nerves, insure better work, and put more joy in the work.

## SEWING EQUIPMENT

### I. LARGE EQUIPMENT:

#### 1. Sewing machine:

- a. The better the machine the better the work.
- b. Know how to operate your machine, how to oil, clean.
- c. Become accustomed to using machine needles of different sizes for different sizes of thread.
- d. Learn to regulate machine stitch according to the kind of work to be done.
- e. Know the attachments and how to use them. They will save you time.

#### 2. Tables:

- a. Have a good substantial table for cutting. Thirty-six inches is a good height for the average woman. The right height saves backache.
- b. A small sewing table is convenient to have nearby to put work on. A folding table may be used.

#### 3. Mirror:

A mirror in the sewing room is not a necessity, but is a help.

#### 4. Dress Form:

A dress form is invaluable for fitting, getting skirt lengths, joining skirts and waists, arranging neck lines, and designing.

- a. There are adjustable forms that may be adjusted to different figures. Prices vary from \$12.50 to \$20.00.
- b. Non-adjustable: Very good proportions may now be found in non-adjustable forms. Small variations may be taken care of by the use of a perfectly fitted lining put over a dress form that is slightly undersize and padded out with layers of wadding or fabric. These may be purchased for around \$5.00.
- c. Home Made: A very satisfactory form may be made at home by using gum paper and a knitted shirt that fits.

#### 5. Board for pressing:

- a. Skirt board, sleeve board.
- b. Built-in boards are good.
- c. Cloths:  
Good boards well padded are essential for good work. Use the iron frequently when sewing. Pressing is a necessity.

#### 6. Irons:

- a. Electric where electricity is used.
- b. Hot irons as near the work as possible are great aids in producing good results.
- c. Keep irons clean, have salt and waxing pad nearby.

#### 7. Fashion magazines—read and keep up with the times.

**8. Storing space:**

- a. Shelves or drawers.
- b. Space to hang unfinished garment.
- c. Place for patterns.
- d. Place for magazines.

9. Small sewing tables with drawers; or the old-time Priscilla with partitions, giving space for thread, scissors, work utensils. Screen with pockets and racks on the back; a work basket with partitions—all are good. Have some particular, definite place to keep the small sewing equipment and keep it all together. Be as particular with your tools as an architect is with his.

**10. Other Helps for Good Work:**

- a. Skirt maker: One of simplest type is a help, if only a T-square.
- b. Pinking machine or scissors save time in finishing seam edges.
- c. Needle board for pressing velvet.
- d. Chalk tracing board for marking seams, notches, position for trimming saves much basting.
- e. Pressing pads and mits: These are excellent for use when pressing shoulder and armseye seams, and other curved edges. May easily be made at home.
- f. Hat Block: Excellent to have to keep hats in good shape, also a great help if remodeling or designing hats. A very usable one may be made at home.
- g. Coat and skirt hangers.
- h. Yard stick or ruler.
- i. Pattern bag with pockets for keeping patterns.

**II. SMALL EQUIPMENT:**

1. Sewing bag, box, basket or screen for holding small equipment.

**2. Scissors and Shears:**

- a. Shears should be heavy and sharp enough to cut long, even seam lines. Seven inch length is satisfactory. Buy good steel, have sharpened once a year, and they will last a life time. Do not use for anything but cutting garments.
- b. Scissors, sharp pointed scissors are needed for clipping and cutting threads.
- c. Button hole scissors. This type scissors enable one to cut button holes in an even, regular manner.

**3. Thread:**

Threads come in various sizes and colors. White and black threads come in sizes 8 to 200, number 8 being the coarsest and number 200 being the finest.

In stitching, the machine stitch and needle should be regulated with varying thread sizes—Nos. 8—10—12 size of thread would require 8 stitches to the inch.

Thread No. 16 to 40 requires 10—12 stitches per inch.

Thread No. 50—90 requires 14—18 stitches per inch.

Thread No. 100—200 requires 20—25 stitches per inch.

Mercerized sewing thread comes in all colors, usually size 50.

Use for colored fabrics.

Silk thread comes in size A and B, 50 and 100 yard spools in all colors.

300—400 yard spools of white cotton may be purchased, also basting cotton in larger spools. There is usually a small saving in getting the larger spools.

It pays in time saving to keep a good supply of thread on hand.

#### 4. Other equipment for the work basket:

A good tape measure; pins—the small dressmaker type may be secured in ¼-pound boxes; needles of various sizes; thimble; tracing wheel, emery, small pin cushion, darning board, gauge, tailor's chalk, needle book, bias cutting gauge, and needle threader.

#### 5. Findings for the Work Basket:

Many time-saving notions may be purchased at department stores.

These time-savers have been designed by manufacturers to make sewing easier for you. Buy from the notion counter, in one shopping tour if possible, a supply of hooks and eyes and snap fasteners in assorted sizes, buttons, elastic, darning cotton, pins, needles, bias binding, dress shields, hook and eye, and button-hole bands ready to sew on, straps for slips or brassieres, thread and needles suitable for various materials.

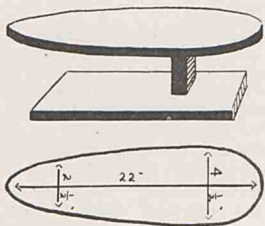
### III. SEWING HINTS:

- a. Thread several bobbins before starting to stitch.
- b. Have a hot iron near—use frequently.
- c. Have a good comfortable chair the right height.
- d. See that the light is good. Light should come over the left shoulder.
- e. In stitching very thin material such as georgette or chiffon, baste a piece of thin paper on underneath side before stitching; this keeps it from stretching or puckering.
- f. Keep a small pair of scissors on the machine to clip threads and trim seams.
- g. Use pins generously. They save time in basting. Dress makers' pins are short, thin and very sharp. Number 5 pins are good. Coarse, dull pointed pins mar fabric.

#### Suggestions for Demonstrations:

1. Cutting bias bands—using gauge.
2. Taking hem length.
3. Using tracing wheel and board.
4. Padding ironing board.
5. Making tailor tacks.
6. Steaming velvet.
7. Shrinking woolens.
8. Making hat block.
9. Shoulder pad and mit for pressing.





### SLEEVE BOARD

It is almost impossible to press sleeves without a sleeve board. The sleeve board may be made at home out of lumber a little less than an inch thick. The top piece is 22 inches long by 4½ inches at widest end, tapering to 2½ inches near the lower end.

### DRESS FORM

Dress form made of knit shirt and gummed tape covered with a fitted unbleached domestic blouse. The standard is made to make the figure the exact height of the individual. This is excellent for fitting dresses, designing neck lines, joining waists and skirts, and taking hem lengths.



FIGURE I

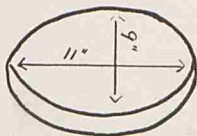


FIGURE 2

### SHOULDER PAD

Shoulder pad for pressing shoulder and armseye seams. Made of two pieces of unbleached domestic cut in oval shape, length 11 inches. Width at upper part 9 inches, lower part 7 inches. Take three or four darts on each side of the oval. Do this to both pieces, then sew the two together and stuff with cotton, dried saw dust or some similar material.



## SEWING SCREEN

One of the most convenient devices for keeping all sewing equipment in place is a sewing screen (figure 3). It consists of two panels (28 inches

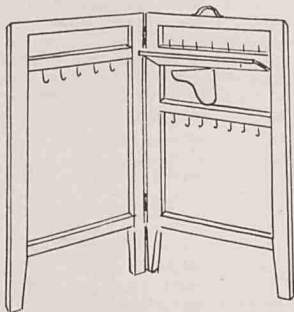


Fig. 3.—Sewing screen showing frame before completion.

high and 13½ inches wide made of 1 by 2-inch plank) folded together and each panel covered with burlap. The pockets are fastened to the bottom of each panel on the inside, and hooks are placed on the bottom of the cross piece to hold the necessary equipment. Pegs or nails driven into the top of one of the cross pieces will hold the spools. The drop shelf makes a good work table, and the groove in the top of the cross pieces will hold buttons. This folding sewing screen is light in weight, requires little space, and can be easily carried to the porch or lawn for sewing work.

### Materials For Building Screens

- 10 feet of lumber 1½ by 1½ inches.
  - 6 1½-inch (butt) hinges with screws to be used in joining the panels and fastening the drop shelf to the cross pieces.
  - 1 handle with screws for the top of screen.
  - 1 hook and eye to fasten the panels when they are folded and closed.
  - Two yards of burlap, denim, or canvas, 18 inches wide.
  - 1 dozen brass cup hooks.
  - 1 yard creton for pockets.
  - 1 yard ½-inch elastic for top of pockets.
  - 4 dozen upholstering tacks for tacking on burlap.
- Sandpaper and stain.

### TAILOR'S PRESSING MIT

Make of unbleached domestic. Pad inside with several thicknesses of outing. Quilt. Sew the two together.

The tailored mit is a help in pressing armhole and sleeve seams and other curved seams which are hard to press.

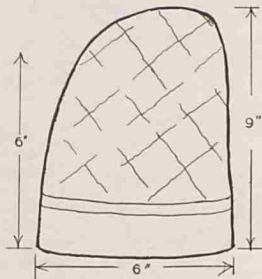


Fig. 4.—Tailor's Pressing Mit.

### MISCELLANEOUS HELPS

**PRESSING:** A well padded board is essential to good pressing. Always press on wrong side unless a cloth or sheet of tissue paper is placed between iron and the silk. If there is danger of leaving the impression of the seam on the right side, place strips of paper between the seams and garments to avoid this imprint.

**A PIECE OF OILCLOTH** spread wrong side up over a table makes a good surface for cutting out garments. Because the cloth is slightly rough, materials will not shift and slide as they do on a hard, smooth surface.

**TISSUE PAPER** used either dry or dampened, as the material may require, is often more satisfactory than a cloth in pressing silks. You can lay the paper on the right side, dampen with a sponge, and press without danger of iron marks.

**A SMALL SPONGE** in a shallow dish of water is more convenient and less disastrous to ironing board covers than a wet cloth for dampening spots to be pressed.

**SHEER THREAD** for basting leaves only a light mark which can be easily pressed out. Because of the smooth fineness of this thread it can be removed without leaving small pieces of fuzzy lint, which often stick in the material when soft twist basting thread is used.

**COLORED CRAYON PENCILS** sharpened with fine points are good for marking perforations. Take care to get those with crayon which is like tailors' chalk, rather than waxy.

**DARNING COTTON** is better than ordinary thread for making tailors' tacks as it does not slip out so readily when the fabric is handled.

**DRESSMAKERS' PINKING SHEARS** are time and labor savers for the woman who does much work with silks and woolens.

## COMMERCIAL PATTERNS

By WILLIE N. HUNTER,  
*Specialist in Clothing.*

### I. PATTERN STUDY:

Less than a century ago paper patterns were put on the market. At that time they gave very little help except to provide a cutting line. Today there are numbers of patterns in the market. Competition has forced the manufacturer to offer more service with the pattern. Practically every pattern now includes an instruction chart, some of which include pictures of the finished garment, pictures of the parts of the pattern well marked, a cutting chart showing how to place the pattern economically on material of different widths; directions for cutting and making with carefully worked out illustrations to show each step. With a commercial pattern today an amateur may easily make a garment if she will only read, study and follow directions given with her pattern. Experimenting takes times and is often expensive.

### II. SELECTING THE PATTERN—THINGS TO CONSIDER:

1. Effect of the style lines on the height and breadth of individual.
2. Occasion for which garment is needed.
3. Material which will be adaptable to pattern.
4. Age of person.
5. Smartness—Style.
6. Select standard makes such as have clearly marked directions for using.

Commercial patterns have marked on the pattern envelope the measures of the human figure which that particular pattern was made to fit—these are the only ones you need to consider in buying that pattern. These measurements are of the figure—the pattern provides the necessary allowance for the comfort of the wearer and the correct style effect.

### III. PATTERN SIZES:

1. The United States Department of Commerce has issued a set of proper measurements by which pattern manufacturers make their patterns. This Bureau defines the waist as the line 7 inches above the hips.

### Women

Bust	.....	34-36-38-40-42-44	-46-48-50
Waist	.....	28-30-32-34-36-38	-40-42-44
Hips	.....	37-39-41-43-45-47½	-50-53-56

### Misses

Size	.....	14-16-18-20
Bust	.....	32-34-36-38
Waist	.....	27-28-30-32
Hips	.....	35-37-39-41

## 2. Which Size to Buy:

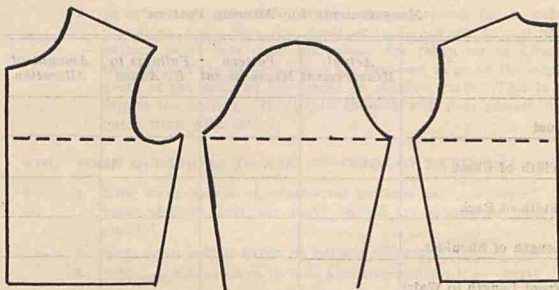
One must know their own measurements. The above figures show that age and size have very little to do with each other. The measurements of ready made garments of different manufacturers vary so that one cannot buy patterns by size of ready made garments they wear.

Waist patterns for women are bought by bust measure. Skirts by hip measure. A study of the charts above will show that the waist is usually 6 inches smaller than the bust; the waist measure is usually 9 inches less than hip measurement. The hip measure is 3 inches larger than bust measure up to size 44, and then the difference is 3½ inches. Many young girls have very slender hips and rather broad shoulders. In a case of this kind a waist pattern of right size and a skirt of smaller size will probably give best fit, while with the older woman the reverse is often true. A 38" bust measure with its corresponding 41" hip measure finds the hip measure too small; a skirt pattern 43" hip measure will probably fit better.

## IV. 1. COMPARISON OF SEVERAL MAKES OF PATTERNS:

A comparison of several makes of patterns in a given size will show that there is a variance in the size and shape of these different patterns. In making a study of this kind each pattern should be of approximately the same date, as pattern companies change their lines from season to season. The seam allowance of each manufacturer must be known—it is the finished seam line that must be kept in mind. If it is not desirable to cut off seam allowance, draw a clear pencil line through it. This will bring out the point that some companies use wide seams on important fitting lines and narrow ones on curved lines. Discard seam allowance in measuring and comparing.

Suppose you take a size 38 in four makes; draw a horizontal line at right angles to center front and back at bust line of each—let this line come at base of armseye. Draw a horizontal line at base of sleeve cap which corresponds to horizontal bust line in blouse. (Be sure that each pattern is marked with name of manufacturer and size.)



The next step is to draw an outline of each pattern used in this study on the same piece of paper, one right over the other. Use different colored pencil for each pattern as No. 1, blue; No. 2, red. Let the center front lines come together and let horizontal bust lines fall one right on other. When this is done, it is easy to see the difference in shape of neck, slant and width of shoulder, shape and depth of armscye, the amount of ease allowed, width of back, chest, bust.

Places that need extra width in pattern for ease and comfort in wearing: Bust, back, both width of back and back shoulder seams, sleeve cap, hip. The above comparison shows that there is a difference in the lines and size of the various patterns, and that one make of pattern will fit one person better than another. Even after one has found the pattern which has lines conforming nearest to those of her figure it is necessary to know how to alter a pattern.

#### V. CHECKING OWN MEASUREMENTS WITH PATTERN:

Width	Length
Bust	Front length to waist
Chest	Back length to waist
Width of back	Under arm length
Length of shoulder	Skirt length
Hip	Length to hip from waist
Sleeve cap	Sleeve—
Waist	Under arm and top

### Measurements for Altering Pattern

	<i>Actual Measurement</i>	<i>Pattern Measurement</i>	<i>Fullness to Be Added</i>	<i>Amount of Alteration</i>
Bust				
Width of Chest				
Width of Back				
Length of Shoulder				
Front Length to Waist				
Back Length to Waist				
Waist				
Hips				
Sleeve Cap				
Sleeve Length.				

#### VI. PATTERN ALTERATION:

For various ways to alter patterns see separate sheet on pattern alteration. Note directions in instruction chart of each pattern company for alteration.

**VII.** The purpose of this discussion is to help one to better understand patterns and to assist in finding the make of pattern which will fit with least trouble. Many women do not enjoy clothes they make themselves because they have trouble with fitting; while other women say they have so much trouble in getting ready made garments that fit. Starting with the right pattern is the first step in getting a well fitted garment. Patterns and ready made garments are made for standard sizes—very few people are of standard measurements—we have the short or extremely tall figure; the woman with large bust; the fat upper arm; the round back; the square shoulder; the sloping shoulder; the large abdomen—all of these variances make it necessary for one to know how to alter the pattern without destroying the correct lines.

1. Try several makes of patterns and find the one whose lines conform nearest to those of your figure.

2. In using any pattern for the first time go exactly by the pattern directions, being sure that darts or tucks are put in just as the pattern says; that seam allowances are taken up as directed; that parts of the pattern which are supposed to go on the straight grain of the material are placed on straight grain. This is only fair to the pattern. Don't take chances with your pattern or do guess work with fitting.

#### VIII. SOME QUESTIONS TO ASK CONCERNING PATTERNS:

1. How many makes of commercial patterns can you name? How many of these have you used? Which are handled by local merchants?
2. How much help is given on pattern envelope?
3. Which of the patterns include a cutting and working chart?
4. How are seam allowances indicated?
5. How do the various companies indicate placing pattern on true grain of cloth?
6. Do any or all of them have each piece marked with size, name of piece, such as back and front?
7. Which have notches well placed for putting together?
8. What makes seem to run large? Small?
9. What differences are there in width of chest, back, bust, hip, in the various makes?
10. Is there a general rule for the location of dart in blouse, sleeve, hip?
11. Are there directions for the alteration of pattern?
12. What directions are given for fitting?

#### PATTERN NOTES:

1. Discard patterns as they become out of date and style.
2. Have a definite place for patterns and keep them there. A pattern bag with numbers of large pockets tacked to the back of sewing room door is excellent for keeping patterns.
3. If a pattern does not have the name, size, and manufacturer on each piece of the pattern be sure that it is put on before returning the pattern to envelope.
4. In using a pattern take out the pieces that will be needed, fold others and return to envelope. It is well to separate lining from top, skirt from waist.
5. Before opening pattern, see that the correct size has been sold to you. Read the directions, and look at illustrations carefully.
6. A manila envelope, about 9x12, is an excellent thing to keep patterns in. Cut all illustrations and directions from the commercial envelope and paste on the manilla one. This larger envelope does not split or tear as the commercial envelope does and keeps pattern in much better condition as it allows larger folds.



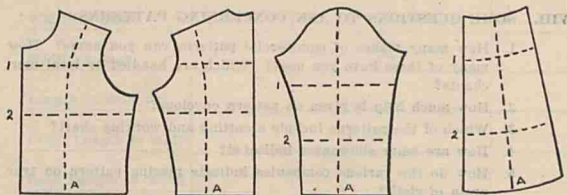
### References:

Eddy and Wiley: Pattern and Dress Design.

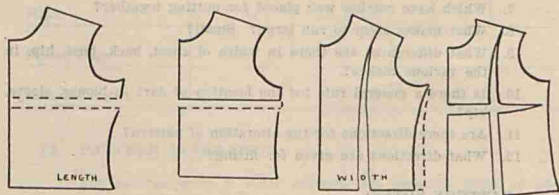
Erwin: Practical Dress Design.

### PATTERN ALTERATION

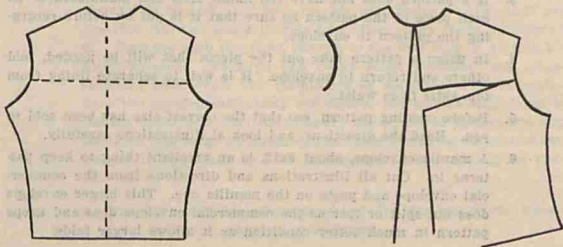
Lines on which to alter patterns:



Alter the patterns on lines 1, 2, for length. For width on line A.



To increase length slash on lines 1 and 2 and spread. It is only in very exceptional cases that the front and back have to be slashed at No. 1, the chest line. To decrease length slash and lap. For width slash on line A—spread to increase and lap to decrease.



**Back:** The back is altered for length or width just as the front. Round shoulders give a good deal of trouble in fitting. Most patterns measure  $\frac{1}{2}$ " or more in length of shoulder on back than front. This is to be eased in before joining to front shoulder. Extra fullness is always needed for the very round or humped shouldered person. Tucks or darts center back at neck are other means of adding width. If the figure is very stooped and these methods do not allow enough fullness, try altering pattern as suggested above.

# FINISHES

By WILLIE N. HUNTER,  
*Specialist in Clothing.*

## I. STANDARDS OF WORKMANSHIP:

Workmanship cannot be emphasized too much. One may take an inexpensive piece of material and make it up into a lovely garment. On the other hand one may take exquisite material and ruin it in the making. Workmanship is one of the tell-tale features in clothing works.

Be on your guard against accepting rules of yesterday for the mode of today. Adapt process and workmanship to the garment. Choose the processes of construction which are in harmony with the value of the garment. For instance, a good silk dress is worthy of a binding put on in the conventional way—the first stitching to be made by machine, the second to be hemmed or slip stitched; whereas a child's play dress may be finished with a binding stitched on, using the binder with one stitching.

Choose seams wisely. Study the fabric, type of garment, location of seam before deciding what seam to use.

Strive for good workmanship. Thread, needle, size of stitch must be adapted to material. Each process should be well done. Sewing machine stitching should be straight and the tension adjusted so that there is no puckering, it should be even in width. Hemming should be durable, but the stitches small enough, far enough apart, and loose enough so that they are not conspicuous. Thread ends should be pulled through to wrong side, tied and clipped. There is danger in sewing a garment so thoroughly that a garment has a "sewed" look.

A good way to develop standards for excellent workmanship is to observe fine examples of workmanship on garments made by experts, or on the higher class ready to wear.

## II. EDGE FINISHES:

The finishes of edges on collars, neck line, cuffs, skirts, girdles, jabots are most important. Study well made garments from ready to wear shops and those made by a good modiste to find out what is the best practice for the season. Discuss:

- |                       |              |
|-----------------------|--------------|
| a. bindings           | d. cording   |
| b. pipings            | e. facings   |
| c. bias bands—cutting | f. picotting |

Demonstrate and show uses of each.

## III. HEMS:

The fabric used has much to do with the hem finish:

- Hems along straight edge—towels, sheets, straight skirts.
- Hems along curved edges, managing fullness.
- Shaped hems.
- Rolled hems.
- Shell or scallops.
- Picot—edge picoted, turned back and edge stitched.
- Napery—table linens.
- Shirt tail hem—narrow presser foot—found in cheap ready makes.

Finishes for hems in wool, silk and cotton—Demonstrate.

*Standards:* A hem should be even in width. In putting in a hem, stitches should not be pulled tight. The stitches should be even and inconspicuous. The imprint of the stitch should not show on the right side. Observation of well made garments, watching experts while they are at work, noting the way they hold their work, what

motions they make, and what processes they use for different situations when making garments, practicing different finishes until professional standards are achieved will do much to help one develop the skill necessary to produce professional looking garments. Show and discuss models of the various hems. Demonstrate taking hem lengths and turning hem.

#### IV. SEAMS:

What seam to use with a given fabric is a question often asked and is one that is often hard to answer. There is no one seam that is adapted to all uses. There are some seams that are used every season, and there are some used more one season than another. Styles and fabrics of a season dictate to some extent the type of seam to use.

a. Factors to consider in choosing a seam:

1. Texture of fabric
2. Design of garment
3. Type of garment
4. Places in which seams occur.

b. A seam should be:

1. Suited to the fabric.
2. Strong enough to withstand wear to which garment will be subjected.
3. Suited to the location in the garment.
4. Flexible and light enough so that it does not detract from the supple lines of garment.
5. Well made, meeting standards for correct width, straight stitching, good tension.
6. Easily and quickly made.

c. Kinds of Seams:

- |           |                           |
|-----------|---------------------------|
| 1. Plain  | 4. Strap                  |
| 2. Felled | 5. Slot                   |
| 3. Welt   | 6. Lapped or top stitched |
|           | 7. Decorative             |

1. **The Plain Seam** is approved for almost all material provided the edges are properly finished. In making this seam the basting and stitching should be kept straight and even. Basting should be done on a flat surface. The edges of the seam are left  $\frac{3}{8}$ " or  $\frac{1}{2}$ " wide. Exceptions: Side seams of skirts or underarm seam of waist which are often made wider to allow for alterations.

The edges may be finished by pressing open and:

- |                |                              |
|----------------|------------------------------|
| 1. pinking     | 4. bound                     |
| 2. overcasting | 5. turned under and stitched |
| 3. picoting    | 6. overcast—double.          |

2. **Felled Seams:**

- a. French.    b. false French.    c. flat fell.

- a. The French seam is a good seam to use when working with thin material. It is used much in making underwear and in children's clothing. It is used in making dresses of sheer material such as georgette, voile, chiffon. When well made it is a dainty seam and is strong.
- b. False or modified French: On fine lingerie or baby clothes, the seam is sewed by hand, one raw edge is trimmed, then the other creased, folded over, and hemmed through stitching.

In place of a French seam when fabric is not easily handled, turn in both edges, face to face and join by hand.

- c. Flat fell: Used in tailored blouses, men's and boys' shirts and pajamas. Stitch first on seam line from right side. Trim one edge away to within  $\frac{1}{8}$  inch of seam line, turn the other edge flat over this, turn in the raw edge and stitch the seam from the right side.

3. **Welt Seams:** A welt seam is very similar to a felled seam. It is a little flatter than the felled. It is especially good for woolen materials. The seam is stitched in the regular way, one edge trimmed away. Then a second row of stitching is added from the right side. The outside raw edge is not trimmed away but left to extend out. It may be overcast or left without finishing if material does not fray easily.
4. **Slot Seams:** Slot seams are often used in firm woollens and heavy silks. Baste the seam and press open. Cut a lengthwise strip of material twice the width of the seam plus one inch. Mark the center of the strip with a basting. Place the pressed open seam line on basted line. Stitch each side of the seam from right side.
5. **Strap Seam:** Used for unlined coats and jackets. A decorative method of covering the seams. Also used on boys' underwear. Makes a very strong seam. Make a plain pressed open seam. Then seam edges to  $\frac{1}{4}$  inch. Cut strap on true bias, overcast raw edges together. Baste strap over the plain seam. Stitch on each side of the seam so as to cover the seam. If for underwear make plain seam, press open, stitch a tape or bias binding over seam.  
(Show and discuss models of each of the seam finishes mentioned above.)
6. **Lapped or Top Stitched:** Used when desirable to accent a seam line, also used for curved joinings. Mark the seam line with tailors' tacks to assure accuracy. Turn the over lap edge along marking and baste. Clip edges on curve and press. Baste edges with tailor tacks matching. Stitching near the over lap edge.
7. **Decorative:**
  - a. Plain seam stitched on each side once or twice.
  - b. Felled or welt stitched with several rows of stitching. If stitching is used on the seam as a decoration it must be well done with regular, even stitches, the size of the stitch and the thread adapted to the material.
  - c. Piped and corded seams.  
(Show and discuss models of each of the seam finishes mentioned above.)

## V. FASTENINGS:

- a. Buttons and button-holes.  
Demonstrate: Making button-hole, button-hole stitch, bound button-hole. Sew on button.
- b. Hooks and eyes.
- c. Loops—1. Thread loops—button-hole stitch.  
2. Cloth loops, bias stitched and turned.
- d. Frogs.

## VI. FINISHES FOR:

- a. Darts—Tucks at back of neck.
- b. Tucks—Belts—Collars—Cuffs.
- c. Sleeve at hand—hem; face; cuff; opening at hand.
- d. Putting in sleeve.
- e. Joining waists and skirt.

## VII. DECORATIVE FINISHES:

Stitching, quilting, shearing, puffing, cording are much used at present. When stitching is used as a finish it must be well done or else it is better left off. The machine stitch should be regulated to a medium stitch; the thread must be the right size and color for material used; the machine needle the right size; the stitching must be straight and even, the rows of stitching must be kept the same distance apart.

### Illustrative Material:

1. Well made coat, dress, child's dress, slip, gown.
2. Poorly made garments of same type.  
Examine and compare finishes of both the good and bad.

### Home Work:

Ask each woman to apply at least two finishes learned in this lesson to a garment needed by some member of her family. Bring garment to next meeting. Let club criticize from standpoint of:

1. Finish in relation to material.
2. Stitches (a) hand: even, small, not showing on right side; (b) machine: even, firm stitch. Stitching straight. Right thread for material.
3. Pressing.
4. Finishing. No ravelly edges, no threads left on, seams straight, hems even.

*Style:* Is the finish used in accord with present mode?

### References:

Sewing Secrets—Spool Cotton Company.  
Vogue—Guide to Practical Dress Making.  
Choosing Seam Finishes—Extension Leaflet, University of Illinois.  
Garment Finishes—Extension Division, Cornell.

### VOGUE'S DO'S AND DONT'S IN FINISHES

#### Do:

1. Consider the characteristics of the fabric before you decide upon the finish.
2. Use great care and accuracy in matching the color of the thread and size of the fabric.
3. Use mercerized or plain sewing cotton for cotton fabrics and linens, and use sewing silk or mercerized cotton for silk and wool.
4. Use letter A sewing silk for wool jersey, light weight tweed and other thin woolsens. Use letter B sewing silk when machine stitching trims the garment. Use letter A sewing silk for stiff taffeta, heavy satin, moire, crepe satin and fabrics with much weight.
5. Watch the tension of the sewing machine and the size of the stitch. Tweeds require an easy tension and a longer stitch than silk crepes or chiffon.
6. Make a point of finishing off tucks or darts immediately after stitching. When removing a tuck or dart from the machine, leave a long enough thread to tie a knot.
7. Omit hems on circular edges. A narrow turned in edge, picoted and then edge-stitched is one of the newer finishes.
8. Slash or notch edges of seams that are curved.

#### Don't:

1. Don't take liberties with the grain of the fabric when cutting bias, and don't join a length edge to a cross edge when making strips for bias binding.
2. Don't use the selvage for a girle or tie that is to be sewed and turned inside out without first clipping or trimming it, and, in turning, don't twist the seam.
3. Don't leave the work for a final pressing. Press each bit as soon as it is finished.
4. Don't press silk with an extremely hot iron.
5. Don't press wool on right side without a press cloth. A shine will result. Follow the grain of material when pressing.
6. Don't use a double binding on heavy material.
7. Don't finish a circular hemline without allowing the skirt to hang twenty-four hours for the fabric to sag.
8. Don't slash seams too close to stitching.
9. Don't expect a hem to lie flat with six thicknesses of material in it. (This happens when an edge-stitched seam is simply turned-up.) Trim all superfluous edges.
10. Don't cross two seams without opening and pressing the first seam.

September, 1940

Extension Miscellaneous Pamphlet No. 43

# Clothing-unit · 1



## for Home

NORTH CAROLINA STATE COLLEGE OF AGRICULTURE AND ENGINEERING  
OF THE  
UNIVERSITY OF NORTH CAROLINA

AND  
U. S. DEPARTMENT OF AGRICULTURE, CO-OPERATING  
N. C. AGRICULTURAL EXTENSION SERVICE

I. O. SCHAUB, DIRECTOR  
STATE COLLEGE STATION  
RALEIGH

DISTRIBUTED IN FURTHERANCE OF THE ACTS OF CONGRESS OF MAY 8 AND JUNE 30, 1914

## CLOTHING FOR HOME

WILLIE HUNTER, *Extension Clothing Specialist*, and JULIA McIVER,  
*Assistant Extension Clothing Specialist*

### UNIT I

The girl who chooses clothing is taking interest in a project which will always be helpful to her.

The first year in club work may be the most important one, because there are so many things to learn. It is as easy to learn the right way to do things as to learn the wrong way.

In Unit I you are expected to make your articles from those described in this circular.

As a part of this project, you will want to keep your clothing record book up to date and exhibit the articles you make along with the work of the other 4-H club members.

Below is a list from which to select the four articles you will make:

1. Equip a sewing box
2. Make a hand towel
3. Make a tea towel
4. Make an apron
5. Make a pot holder
6. Make a laundry bag
7. Make a cotton slip

### EQUIPPING A SEWING BOX

If you are to do good work it will be important for you to have certain tools to work with.

You will need a box or basket large enough to hold your tools and your cloth. To pick up a workbox that has all the supplies needed in it helps a girls to enjoy sewing.

**Needles** — a good sewing needle is slender, so that it will push through the fabric easily. A long eye is easily and quickly threaded. No. 8 or No. 9.

**Thread** — the right color and number will make a great difference with the finished appearance of your garments. Cotton thread is numbered from 8 to 200; the higher the number the finer the thread. Most materials work better with No. 70 thread or finer. Then the stitches, if neatly made, will show little.

**Pins** — a sharp pointed, slender pin is easy to stick into fabric and leaves small holes when removed. Keep pins in a pincushion where they will be easy to use.





### Small pincushion

**Thimbles** — are a bit clumsy to wear at first, but you will learn how very quickly. A thimble keeps the eye of a needle from hurting the end of the finger as the needle is pushed through the material. Thimbles should fit the middle finger so that the tip of the finger rests against the top of the thimble. Light weight metal or celluloid thimbles are best.

**Scissors** — with short, smooth blades are needed for straight, even cutting. Cutting shears, 7 inches or more in length, make it possible to cut a large garment or article easily, quickly, and with more evenly cut edges than if a small pair is used.

**Tape measure** — or ruler is needed for measuring. A tape measure should be made of firm material, with metal tips on each end, and the numbers should be printed on both sides, with the numbering beginning at opposite ends.

**Emery bag** — an emery bag is used to remove rust and sticky deposits from needles.

**Darning gourd.**

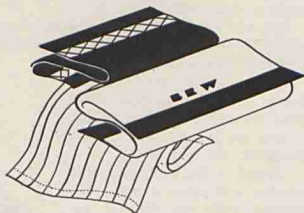
## HAND TOWELS

### Materials Suitable

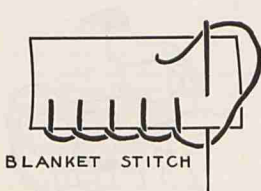
Huck or crash of cotton or linen, or well bleached, firmly woven sacks.

Hand towels may vary from the 27-inch guest size to 36 inches in length, and from 16 to 20 inches in width. A good standard hand towel is 16 by 30 inches or 20 by 36 inches before finishing.

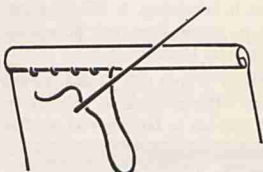
To make: Straighten ends of cloth by drawing a thread and cutting along this thread. If sacks, or material other than regular toweling, is used, finish the sides with one-fourth inch hem put in on the sewing machine. For the ends, fold in the raw edges one-fourth inch and then turn the second hem one inch wide, using a hem gauge for measuring accurately. Pin, then baste in the hem and finish with the hemming stitch.



For the decoration of the hand towel select a very simple but attractive design which can be laundered, and use simple embroidery stitches and color-fast threads.



BLANKET STITCH



SLANT HEMMING

## TEA TOWELS

## Materials Suitable

Flour, sugar, salt or feed sacks, from which all lettering has been removed.

Linen glass toweling.

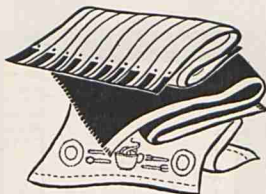
Cotton, or union toweling.

Tea towels are often 18 inches wide and from 27 to 30 inches long.

To make: Draw a thread of the toweling across each end of the towel and cut off the uneven side along this thread. If a towel is cut from a feed sack, straighten the longer sides in the same manner. Turn in the raw edges, a little less than  $\frac{1}{4}$  inch and crease. Then turn

again, making a hem  $\frac{1}{4}$  inch in width. Pin and baste in place. Towels made of sacks should be hemmed along the sides as well as the ends. Overhand the open ends of the hem together so no raw edges show. Hem with the sewing machine close to the edge of hem, or hem with a small slant hemming stitch. Remove bastings, press, and fold neatly.

If a towel is decorated, decoration should be very simple—blanket stitches made over the ends of towel or a simple design may be worked out in cross stitch or with running stitches.



## APRONS

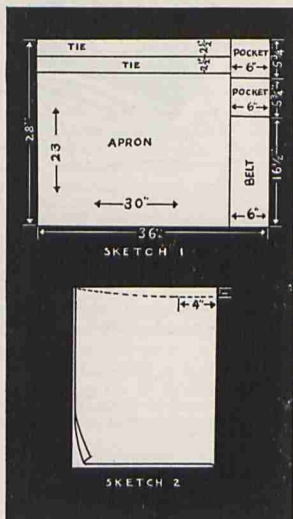
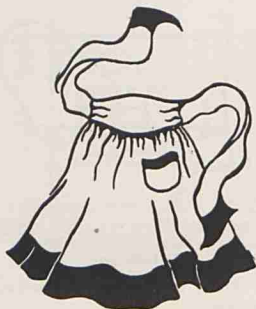
Every 4-H club girl helps at home and will need an apron. It should be large enough to protect the dress, and yet not so large that it causes extra

work in laundering. It should be simple in construction, and fit without slipping or binding.

Styles — you will be able to find many different patterns, but look for one that has as few parts as possible.

#### Materials Suitable

- Light percale
- Soft prints
- Gingham
- Flour, sugar, or feed sacks
- Unbleached domestic.



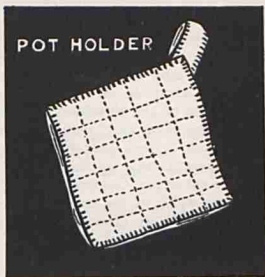
A very simple and pretty apron may be made by the following directions: Cut a straight width of material 28 inches long and 36 inches wide, Sketch (1) gives all the dimensions for cutting. Sketch (2) shows how to shape the waistline of the apron piece. Fold it the short way through the center as shown and mark center. Measure down one inch from the top of the fold and cut straight in from this point 4 inches and gradually up to the left corner of the folded material as shown by the dotted lines. Hem sides of apron and ties with  $\frac{1}{4}$ -inch hem. Turn up a hem about  $2\frac{1}{2}$  or 3 inches. Gather the top to fit the belt. The belt is shaped to fit ties by using darts where ties are joined.

### POT HOLDERS

Attractive hot pan and pot holders may be made which carry out the color scheme of the kitchen.

To make: cut two 7-inch squares of gingham percale, or other practical material and two or more 6¼-inch squares of outing flannel or pieces of old clean material for padding.

Turn edge of each 7-inch square of material about ½ inch to the wrong side, crease and baste near the fold. Place one square on the table with wrong side up. Lay the padding material exactly in the center. Pin and baste in position. Place second square on top with right side up. Keep corners and edges even. Make a loop of same material as holder by cutting a strip of the fabric 4 inches long. Fold lengthwise through center, crease raw edges to inside and machine stitch or slip stitch the folded edges together. Insert loop in one corner. Pin and baste around edges of squares.



Stitch close to the edges on the sewing machine. The edges may be blanket stitched or overhanded together instead of machine stitched. Stitch across the pad in any design desired to hold the padding in place.

**Blanket Stitch** — use cotton embroidery thread. Work from left to right, holding thread under thumb of left hand, place point of needle down in fabric, the width of a narrow hem or about ¼ inch from the edge. Bring needle out from under side of fabric and over the thread held under the thumb. Thus the needle passes through a loop of thread each time it is drawn from the fabric. Make stitches a little less than ¼ inch apart. The blanket stitch is used to hold narrow hems in place, to finish raw edges and as a trimming.

### LAUNDRY BAGS

#### No. 1

#### Materials Suitable

The amount of material needed will vary with the size of the bag desired. About 20 inches wide and 27 inches long is a very good size for a finished bag. This will require ¾ of a yard of 40-inch material to make, with warp threads lengthwise of the bag. If the material is 27 to 36 inches wide, it will take 40 inches and the bag will be cut with the warp threads running crosswise.

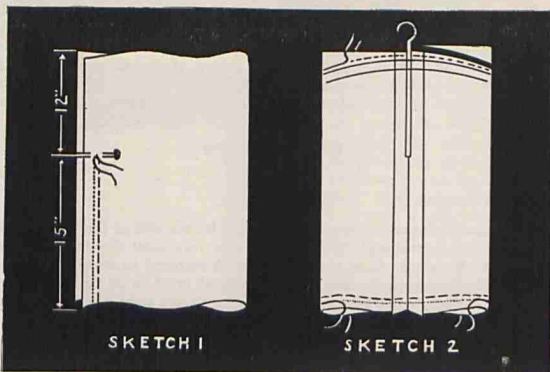
To make: Straighten the cut ends of the material by tearing or pulling a thread. Fold the material in the center so that the folded material measures about 20 by 27 inches. Baste and stitch around one end and side by machine and overcast the edges of the seams. Fold and stitch a hem  $3\frac{1}{2}$  inches wide at the open end of the bag. Stitch again  $\frac{3}{4}$  to 1 inch above the bottom of the hem to form a casing for the tape which will thus have a heading about it. At each side of the bag just on the outside of the casing, rip the seam or if necessary cut a slit about  $\frac{3}{4}$  inch long for putting in the tape to draw up the bag. If a slit is cut, make buttonhole stitches over the cut edges. Cut two pieces of tape or cord each 4 inches longer than twice the width of the bag. Insert one piece of tape in each opening, running it completely around the bag and bringing it out through the same slit by which it entered. Tie ends of tape or sew with a flat fell seam.



#### No. 2

For laundry bag No. 2 you will need  $\frac{3}{4}$  yard of material, spool of cotton thread, 1 coat hanger.

To make: (1) Fold right side inside and pin selvedge edges together, with pins at right angles to edges and about 3 inches apart. (2) Baste seam  $\frac{1}{2}$  inch from selvedge edge. Begin 12 inches down from top, leaving 12-inch



SKETCH 1

SKETCH 2

opening. (See figure 1.) (3) Stitch. (4) Press seam open. Pin center of seam to center fold of cloth. (5) Pin and baste lower edge. (6) Lay coat hanger on the upper edge  $\frac{1}{2}$  inch from top and mark around the top curve with a pencil. Baste on this line. (7) Stitch a  $\frac{1}{2}$  inch seam across bottom of the bag. (8) Stitch curved upper end following the basted line. Remove basting. (9) Trim off top seam about  $\frac{1}{2}$  inch. (10) Cut scraps into  $1\frac{1}{2}$ -inch strips, press  $\frac{1}{4}$ -inch fold along one side. Begin to wrap the metal hook at the top and continue wrapping until hook is covered. Finish by wrapping end over center of coat hanger and tacking securely, with needle and thread. (11) Turn and press the laundry bag and insert coat hanger.

### COTTON SLIP

#### Materials suitable

Cambric, longcloth, nainsook, domestic, or well bleached, firmly woven sacks. Slip material should not cling or be bulky.

**Colors** — select white or delicate colors. White is always in good taste and will not fade.

**Pattern** — the design should be simple and suited to the style of garments to be worn over it. Select a commercial pattern of correct size which assures of a close fit at the waistline and hip and allows plenty of room at the hemline for walking. A straight line slip is preferred to a bias one because bias ones are difficult to make and to launder and are very apt to twist around the body.

**Seams** — French or flat fell seams may be used.

**Finishes** — the neckline and arms-eye may be finished with a narrow bias facing, bias binding, a fitted facing, or an eighth-inch hem with shell edge finish.



## WORK

"Let me but do my work from day to day  
In field or forest, at the desk or loom,  
In roaring market-place or tranquil room,  
Let me but find it in my heart to say,  
When vagrant wishes beckon me astray,  
"This is my work; my blessing, not my doom;  
Of all who live, I am the one by whom  
This work can best be done in the right way."

Then shall I see it not too great, nor small  
To suit my spirit and to prove my powers,  
Then shall I cheerful greet the laboring hours,  
And cheerful turn, when the long shadows fall  
At eventide, to play and love and rest,  
Because I know for me my work is best.

—HENRY VAN DYKE.

**4-H CLOTHING REQUIREMENTS**

(For the completion of a project)

The choice of your project will be influenced by your age, experience in sewing, or your needs.

**Project I. "For Home"**

Make at least four articles from the following list:

1. Equip a sewing box
2. A hand towel (hand hemmed)
3. A tea towel (machine hemmed)
4. An apron
5. Cotton slip
6. Laundry bag
7. Pot holder

**Project II. "Ready for Bed"**

Make at least four articles from the following list:

1. Gown
2. Pajamas
3. House coat
4. Bed jacket
5. Bed room slippers
6. Bath robe
7. Quilt square
8. Sleeping shoes

**Project III. "For School"**

Make at least four articles from the following list:

1. Cotton slip
2. Petticoat
3. Blouse
4. Simple cotton dress
5. 4-H Uniform
6. An accessory, collar, purse, scarf, etc.

**Project IV. "For Sport"**

Make at least four articles from the following list:

1. Wool skirt
2. Tailored blouse
3. Silk or rayon slip (tailored)
4. Wash suit
5. Play outfit
6. One accessory, hat, tam, scarf, etc.
7. Wool dress

**Project V. "For Church and Afternoon."**

Make at least four articles from the following list:

1. Silk or rayon dress
2. Voile or sheer cotton dress
3. Unlined coat
4. Accessory, tam, hat, scarf, bag, etc.
5. Remodel a garment
6. Silk or rayon slip



# Children's Clothing



# CHILDREN'S CLOTHING

By WILLIE N. HUNTER,  
*Extension Specialist in Clothing.*

Children's clothes have a very decided effect upon their health and, consequently, upon their happiness. Very careful selection and planning is therefore necessary.

It is especially important that clothes should fit without binding, pulling or chafing. Otherwise, the child's breathing, circulation, or digestion may be seriously impaired or his soft bones deformed while in the "molding" stage. Improperly placed shoulder straps or hose supporters may cause round shoulders, poorly fitting shoes cause lame feet, and inadequate or superfluous clothing increases susceptibility to colds. Play helps develop strong bodies, so clothes should not hamper the child while he is playing.

Since clothing also effects character, a child should be so dressed that he is entirely unconscious of his clothes. Overdressing encourages extravagance, fussiness, snobbishness. Odd, dirty, ugly or ragged clothing develops slovenliness and diminishes self-respect. Clothes that are simple, attractive, clean and comfortable prevent self-consciousness, improve the disposition, and cultivate genuineness.

Self-confidence and self-dependence may be encouraged if the child is taught early to dress himself. If clothes have few and simple fastenings, so placed that the child can reach them, a three or four year old child may learn to do his own dressing. If the child is given a special place to keep his clothes (a corner of a closet with a rod and hangers low enough for him to reach it) he may also be early taught to care for his clothes.

## I. BABY'S LAYETTE:

In choosing baby's clothing, one should consider chiefly the question of comfort, as his health and temper are to a large extent dependent on this point. As baby's things must be constantly laundered, ease in laundering must be a secondary consideration.

### SPECIAL FEATURES:

1. Material should be soft, launder easily, of texture that does not irritate tender skin, and light in weight.
2. Cotton is the most satisfactory material for infants' garments.
3. Clothes should be made extra large with plenty of room through chest, so breathing will not be restricted.
4. Raglan or kimona sleeves are comfortable, easy to make and launder.
5. Seams should be flat and of smooth finish, to avoid irritation.
6. Garments opened all the way down front makes for ease and speed in dressing child. Wide front laps spread easily to give plenty of room for kicking, yet keep the baby covered. (Figures 1 and 2.)
7. Little or no trimming should be used. Dainty narrow bias bindings in pastel colors may be used to bind edges. (Figures 1 and 2.)
8. The rectangular fold is the acceptable one for diapers today. The old triangular fold was clumsy and often caused bowed legs.

9. Tape fastenings of twistless tape are preferable to pins or buttons as they remove danger of scratches or possible swallowing. (Figures 1 and 2.)
10. Lace on neck and wrist bands is unnecessary and only makes laundering more difficult.

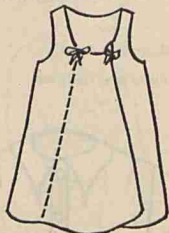
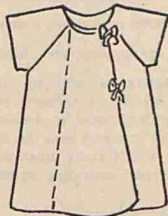


Figure 1



2

#### HOW TO DRESS THE BABY

Before beginning bath lay out clothing on dressing table (or bed). Place shirt inside gown with sleeves of shirt inside sleeves of gown. This can be easily arranged if gown opens all the way down front. Place diaper in position on gown. Baby can then be laid upon his clothing and the dressing process completed in a short time with very little handling and without enraging the child.

#### WHEN BABY BEGINS TO CRAWL

A. Rompers should replace gowns when baby is not lying down. This gives more freedom of movement, avoids tangling up of feet in skirts, and protects underclothes from dirt.

For a very small child the most suitable romper is the new type envelope romper with triangular extension of back which laps over the front. Three to five buttons are enough for this type, and the strain is so slight that buttons do not pop off. It is roomy enough to be used with a diaper and to cover this completely and comfortably. With a romper of this design a child can be laid down on the opened garment and literally buttoned up in it. A good quality of broadcloth or checked gingham is the best material for this romper. (Fig. 3.)

Rompers should be simple and with little or no trimming. Varied or contrasting colors may, however, be used to make garments more attractive.



3

Beware of elastic bands or tight fitting cloth bands, as these interfere with surface circulation. If bands are used take measurement for length 5 inches above knee cap to prevent binding when band slips up. To prevent loose bands from falling below knees let fullness come in *width* rather than in *length* of garment.

For children over three, rompers should open in front.

Collars are unnecessary. Simulated collars may be used.

The variety of patterns and prints for children's rompers provide for attractiveness in dressing them. Boys' rompers may be distinguished by straight lines and pockets, giving masculine appearance.

**Self Help Rompers:** When a baby begins to walk the creeper romper should be replaced with a romper similar to Illustration 4. This has a long center front opening with three buttons which tiny hands can handle. The back drop has four buttons, two at each side. They are easy to reach, and the pull on the shoulder is evenly distributed.

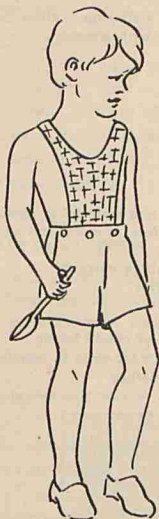


See U. S. Department of Agriculture Leaflet No. 79—Rompers.

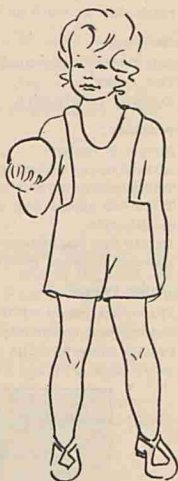
**B. Sun Suits:** Sun suits provide for a very important health need of the child, for they allow better than any other garment for the penetration of the health-giving ultra violet rays to the skin.

a. A very satisfactory suit for most children may consist of bloomers or pants made from any durable cotton material in a suitable design and sewed or buttoned to a sleeveless, low necked waist of material through which the rays pass easily. Marquisetts, cable net, or leno weave is suitable for waists. (Illustration 5.)

b. When the open weave top is not desired a sun suit may be made entirely of cotton print and cut with slight modifications from a well fitting romper pattern. Low neck and large arm holes, or an overall shaped top should characterize such suits, which will then allow for considerable exposure to the sun. (Illustration 6.)



5



6

Sun baths should be given to all children to keep them well and to many sick children to make them well. If a child has not been accustomed to playing in the direct sun, it is best to begin with short periods of time and expose only a small portion of the body at first. Gradually increase both the time and the amount exposed until a coat of tan has been acquired.

See U. S. D. A. Leaflet No. 24—Sun Suits for Children.

## II. SMALL CHILDREN'S CLOTHES:

- A. In addition to comfort, which is still a prime requisite, and ease in laundering, attention must now be directed to appearance, which so largely determines the child's happiness, and ease in adjustment with a view to teaching him early to dress himself. Economy is also a consideration.

### 1. Health and Comfort:

- Let clothes be as light in weight as possible, using materials that are light weight and reducing number of garments to necessary minimum (depending on season of year).
- Have clothes made so there is no pulling or bindings.
- Clothes must be large enough to allow unlimited freedom for motion.

d. Material soft, smooth weave—non irritating. Allow for sun to reach skin as much as is consistent with weather.

**2. Laundering:**

- a. Soft fabrics which need no starch.
- b. Fast colors.
- c. Economy of trimming.

**3. Appearance:**

- a. Simple in design.
- b. Attractive and becoming in color.
- c. Trimmings to harmonize with color and material of garment. Trimming should lead attention to face of child, and should never be elaborate.
- d. Dainty and feminine for girls (small in design).
- e. Mannish for boys, giving tailored effect.

**4. Teaching Points:**

- a. Fastenings placed within easy reach of child's hands.
- b. Buttons and buttonholes large enough for child to handle.
- c. Provide place for child to keep his clothes.



SIMPLE OPENINGS AND CONVENIENT FASTENINGS  
ENCOURAGE SELF-HELP IN DRESSING.

## 5. Economy:

- a. Use durable materials.
- b. In making allow for growth; wide hems in girls' dresses, long blouses for boys' suits, raglan sleeves which are not quickly outgrown. Tucks or shirring across chest.
- c. Have strong buttonholes and reinforcements where buttons are securely sewed on.
- d. Care of clothes.

## B. KINDS OF CLOTHES:

As soon as child can control his hands he should be trained to dress and undress himself. This is valuable training for child. Rompers and other garments must open down the front to make self-dressing possible.

1. **Rompers** may still be used for boys and girls until about age 6.
2. **Sun suits** are important in the small child's wardrobe. They are used up to about 8 or 10 years of age.

### 3. Underclothes:

A Child's underclothing should, of course, be adequate at all times. Warmth, however does not depend upon weight. Heavy-weight, fleece-lined underwear should always be avoided for lighter, loosely-woven garments are more comfortable due to decrease in weight and are even warmer than the heavy type, due to circulation of air, absorption, and rapid evaporation. Cotton, if so woven that it remains soft after washing is more comfortable, as it does not scratch.

- a. Union suits and knitted underwaists should have roomy armholes and wide shoulder straps (at least 2"). Narrow straps tend to slip and concentrate the weight of the garment on to small part of the shoulder—induce poor posture.
- b. All underwear should fit well, have generous seat and wide crotch.
- c. Inside seams should be smooth.
- d. Underwaists should be 5" or 6" larger at waist line than child's measurement.
- e. Waists should have front closing.
- f. Have buttons taped on. One kind of button should be used for all undergarments.

- g. Adjust buttons and reinforcements at waist line to lengthen garment.
- h. If bloomers matching dress are used in place of union suit, this takes place of petticoat.
- i. Instead of elastic, use belts or bands for children's bloomers. Have belt 6" larger than child's waist measurement. Finish front of belt with contrasting material, so that child can distinguish front from back.
- j. Use 3 buttonholes in front and 2 in back of waist bands. Reinforce bands for buttonholes.
- k. Take measurement for leg bands 5" above knee cap.
- l. If bloomers are too long between waist and crotch, insert a tuck, which may be graduated, allowing more length in front and back than on sides.

#### 4. Sleeping Clothes:

In planning sleeping clothes for children bear in mind that they should be as warm as the weather demands but not heavy. Knitted sleepers, provided they are not heavy or closely knitted—are appropriate. Or they may be made of outing flannel or muslin. To allow for growth and secure freedom of movement, these garments should be several sizes too large for the child. The legs of the sleeper should be finished with feet of ample size. These may be lengthened in the toe when necessary. The entire garment may be lengthened by inserting a band in the waist.

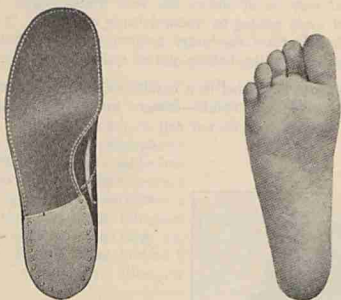
If nightgowns are preferred, make them one-piece with kimona sleeves. Materials should be muslin or outing, and gown should be several sizes too large and too long.

#### 5. Shoes:

Many feet are permanently injured due to carelessness in selection and wearing of shoes in childhood. Fallen arches, misplaced or crooked bones, weakened ankles are a few of the ill results. Children's bones are soft and unmolded. They should develop normally.

- a. Infants and small children should be allowed to walk barefooted when shoes are needed neither for warmth nor for protection.
- b. Shoes should have roomy toe and enough upper to prevent cramping toes between upper and sole. The moccasin type is good.
- c. They should be same width as foot, one inch longer than foot, and the exact shape of foot. Straight inner line. See Illustrations.





- d. Heels must fit snugly.
- e. Soft porous leather should be selected. The varnish on patent leather prevents evaporation, hence is harmful.
- f. Laced high top shoes which support the ankle are preferable for small children. Later oxfords may be substituted.
- g. The heel varies with age from a lift, through the spring heel to the  $\frac{1}{2}$ " to  $\frac{3}{4}$ " heel with good base.
- h. If a child's foot tends to toe out, a Thomas heel should be added.

#### 6. Stockings:

- a. Unless stockings are needed for warmth, socks are advisable, because they expose parts of the child's legs to the ultra violet rays of the sun.
- b. Stockings and socks should be the shape of the child's foot and at least  $\frac{1}{2}$ " longer than foot. Else the effects are scarcely better than when stiff and ill-fitting shoes are used. In order to preserve shape of stockings wash them carefully with warm water and a neutral soap.
- c. If two pairs of stockings or socks are exactly alike, they may be remated when one wears out, and a third pair gained.
- d. Mercerized cotton socks and stockings are best for general wear and look well.
- e. Garters, when used, should be carefully measured, the size being such that no print can be seen on legs. Wide elastic is preferable to narrow.

## 7. Girls' Dresses:

a. *Material* may be of cotton the year 'round, extra warmth being supplied when needed by underclothing or wraps. Gingham, broadcloth, and percale for play, printed lawn or challis for better dresses, sheer voiles, batiste, dotted swiss for party dresses.

b. *Colors* should be varied in a child's wardrobe, even when one color is most becoming. Prints—always small—are preferable to plain colors, because they do not soil or fade so readily. Delicate floral designs are best for some children, while the sturdy child appears at her best in plain colors or geometric prints. Dresses for the sturdy child should invariably have a tailored cut, while the more feminine child needs daintily made, but not frilly dresses.



c. *Trimming:* Ruffles, lace, and ribbon are almost invariably out of place on a child's dress. They should never be used except on special occasion dresses of which no great serviceability is expected—sparingly then.

Decorative stitchery is attractive, and when done with good thread adds durability. Simple, easily made stitches such as blanket stitch, fagoting, or a short running stitch made with two or three strands of cotton floss are preferable to more elaborate ones.

d. Sleeves, unless length is needed for warmth, are better short. If long, sleeves should allow plenty of room at elbow. When warm weather comes they may be cut off above elbow, and the dress worn while it is the right size.

e. Dresses must be of ample cut—especially across chest. Fullness may be gained here by gathers or one or two easily ironed inverted pleats.

- f. Straight from the shoulder dresses, with no belt are always appropriate and attractive for small children.
- g. Low necks are important for comfort, as they are cool in warm weather and do not at any time irritate the throat. Simulated collars add attractiveness to neck, are not uncomfortable as high or rolled collars may be, and are as easy to iron as the dress itself.
- h. Matching bloomers or rompers worn under dress, can when desirable take the place of petticoat. If pockets are desired, it is well to place them low down on these undergarments. There, they hold handkerchief, are easy to reach, and are less likely to be ripped off and cause tears in garment.
- i. During period of rapid growth a child should not have too many dresses. Several dresses—enough to provide for all occasions and a few emergencies—made in becoming styles and sizes which do not have to be grown into enable her to wear her dresses while they fit and discard them when a few simple alterations are no longer sufficient.

U. S. Department of Agriculture Bulletin No. 80, "Dresses for Little Girls," has some excellent models. The illustrations used here are from this bulletin and are used by permission of the U. S. Bureau of Home Economics.

*Little Girls Not Tall for Their  
Ages May Wear Unbelted  
Dresses for School.*



## 8. Boys' Suits:

Boys clothes should be mannish and tailored, though not patterned after their elders.

- a. Comfort is the prime requisite, for a boy is naturally active and needs the utmost freedom in his clothes. If too small they are physically harmful, if too large, they affect posture and nerves. Long shoulders, generous armholes, and short sleeve caps give arms freedom of movement. In hot weather sleeveless blouses are good. Elbow sleeves are good, unless long sleeves are needed for warmth, in which case they should be wide enough to give room for elbow movement. When sleeves are long, let blouse have extra width through chest and across shoulders.

Let neck lines be low, slightly rounded, and collarless. Necklines or collars are uncomfortable, cause head to thrust forward with the result of bad posture. Simulated collars look just as well and have not the objectionable features that real collars have.

Trousers should be knee length or shorter. Long trousers restrict movement of legs and do not allow sunlight to reach skin; also hard to launder. Plenty of room must be allowed in seat, so that child may sit or bend in comfort.



- b. Boys' clothes can be made to encourage self-help in dressing and undressing. With this in view the waist should open down front and should have as few buttons as possible. Buttons and button-holes should be large. Trousers should have buttons so placed (in front and at sides) that child can reach them. A drop front fas-

tened to waist band by two buttons takes the place of the unsightly fly and helps prevent slovenly toilet habits. See Illustration.

- c. Simplicity is even more important in boys' than in girls' clothing. Have a boy's clothes smart, of tailored appearance, always masculine. A boy looks ridiculous with ruffles on his collars and sleeves. Colors should be masculine—blue, brown, tan, etc. Careful workmanship is nowhere more important than in boys' clothes. Accurate cutting and fine stitching are necessities.

If a boy is too tall and slender, consider style features which reduce height: Wide trouser legs, pockets on both sides of blouse, wide, rounding collar lines, suits with contrasting trousers and blouse.

If a boy is short and chunky, the opposite principle applies. Make suits of plain colors with contrasting trim which calls attention to center front. Narrow—but not tight—trouser legs, sleeveless blouses and narrow, printed simulated collars give slenderizing effect.

- d. Material: Heavy cotton fabrics, such as jean, madras, and pique are good for boys' winter wear. Lighter cottons for summer. Firm, evenly woven, durable, and non-shrinkable material is always best. For blouses, printed or plain gingham, percale, cotton pongee, and broadcloth are good. For interesting designs for the small boy see U. S. Department of Agriculture Leaflet No. 52—Suits for the Small Boy. See Illustration.

## 9. Wraps:

Wraps do not need to be heavy in order to be warm. Light weight rather loosely woven material, which is warm and looks heavy, is best for coats. Heavy coats weight the child down and cause bad posture.

A coat should not be cut very high in back of neck, for a high, stiff collar pushes child's head forward.

Coats should set well at neck and shoulders.

A coat should fit loosely and have either raglan sleeves or set-in sleeves with large armholes.

A coat should have adequate pockets.

Sweaters are especially desirable for school and play. They are warm and light weight, giving more freedom for play than do coats. They may be supplemented when needed by long leggings.

### III. ADOLESCENT BOY AND GIRL:

As boys and girls grow older they tend to become more clothes conscious. It is needful that their clothes be neat, attractive, and in accordance with styles in order to keep them from feeling poorly dressed and ill at ease. On the contrary, they must not be over-dressed, both because simple clothes are most appropriate for the growing boy or girl and because they must not be allowed to become snobbish.

A girl's school wardrobe should feature simple prints, attractive and durable skirts, and blouses, oxfords and socks or durable stockings for girls. When weather and current styles permit, mercerized cotton socks are generally best, as they are more attractive. The growing girl needs a brassiere, but tight ones are to be avoided since they are injurious to the health. Bloomer elastic, if used, should be broad and not tight. Bands are better.

Attractive designs for school dresses may be found in most of the current fashion magazines. Select pattern which is easy to follow in construction—note design on back of envelope. Children's patterns are bought by age rather than measurements. Sometimes a 10-year-old is under size or over size. The child's measurements should be checked with those of pattern.

Well-made pants and blouses or shirts with soft collars should feature a boy's wardrobe. The more mannish and tailored the boy's clothing is the better he likes it. Pants should be of durable but not heavy material. If suspenders are used, they should have wide shoulder straps and be carefully adjusted to prevent pulling. Belts may also be used, but should be broad so that they will hold up pants without being drawn tight. Boys like plenty of pockets. Short pants or knickers are better than long pants until the boy has outgrown the very active age. The long pants often seen on small boys tend to retard freedom of movement, also cut off the sun's rays from child's legs. The small boy's pants may often be made from a man's suit. Sweaters or lumber jackets are good for wraps. Use tailored seams in making boys' clothing. Current fashion magazines show some good designs for the school girl and boy.

*Color:* Small children do not have much color problem—their skin is clear and complexion good. As a rule blonds wear cool colors best and brunets warm colors. However, this is not a hard and fast rule.

It is well to remember that bright colors are a protection to a child when on the street. Bright colors are seen by motorists much more quickly than dull colors.

### IV. ARRANGEMENTS TO ASSIST CHILD IN CARING FOR HIS OWN CLOTHING:

Boys and girls should start early to assume care of their own clothing; it helps them train in habits of orderliness and personal neatness. However, it is necessary that places be provided where they can keep their clothing.

1. A two year old child may be taught to hang up his night clothes in the morning and his day clothes at night when he undresses, if hooks are within his reach. Provide regular hook for night gown, low enough for him to hang his clothes on.

2. For older children arrange to have a rod in the closet adjusted in height with clothes hangers for dresses and suits.
3. If there is no closet space available, a nice clothes cabinet for child may be made from a goods box.
4. Provide each child with a drawer or box for his clean clothes.
5. Each child needs a laundry bag for his own soiled clothes, hanging within easy reach.
6. Provide a regular place with hooks of right height in a convenient place for child's coat, sweater, hat, cap, also place for overshoes.

*REFERENCES:*

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Leaflet No. 52, "Suits for the Small Boy."

Leaflet No. 11, "Rompers."

California College of Agriculture:

"Clothing for Infants."

"Children's Clothing."

# ROOMING



NORTH CAROLINA STATE  
COLLEGE OF AGRICULTURE  
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U.S. DEPT. OF AGRICULTURE  
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# GROOMING

By MISS WILLIE HUNTER, *Specialist in Clothing*  
MISS JULIA McIVER, *Assistant Specialist in Clothing*

Everyone wishes to appear at his or her best. Grooming is one of the most important factors in achieving a pleasing appearance. It is also important to health and success in life. Good grooming is a business as well as a social asset. There is nothing that gives one a feeling of satisfaction and poise as does the consciousness of looking right. There are many details that must be given attention if one wishes to attain and to keep a well groomed appearance. The first essential is health.

## 1. HEALTH:

Weight—A girl or woman who is the right weight for her age and height is usually the right proportion, healthy, and has a good complexion. Food, exercise, rest, recreation, sleep, plenty of fresh air, water, cleanliness—all affect health.



CHECK YOURSELF BY TABLE BELOW

Women

HEIGHT		AGE								
		15	20	25	30	35	40	45	50	55
FT.	IN.									
4 ft.	8 in.	101	106	109	112	115	119	122	125	125
4 ft.	10 in.	105	110	113	116	119	123	126	129	129
5 ft.		107	114	117	120	123	127	130	133	133
5 ft.	2 in.	112	119	121	124	127	132	135	138	138
5 ft.	4 in.	118	125	128	131	134	138	141	144	144
5 ft.	6 in.	126	132	135	138	142	146	149	152	153
5 ft.	8 in.	134	140	143	146	150	154	157	161	163
5 ft.	10 in.	142	147	151	154	157	161	164	169	171

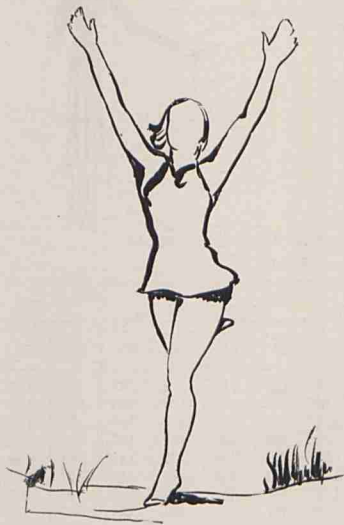
The right food, properly prepared, and eaten at regular hours in the proper amount is most important to health, and a good complexion. Persons who are overweight should watch their diet, eat more fruits and vegetables, and leave off some of the starches, sweets, and fats.

Sleep and rest are most important in health and personal appearance. Benjamin Franklin's adage that sleep makes us healthy, wealthy, and wise was right 150 years ago. It is just as true today. For sleep, which takes away the tired feeling that results from the strain of modern life, does bring vitality and knowledge. To those of us who want a more appealing personality, sleep will bring much of the energy that gives it. The right amount of sleep and rest will enable one to do more and better work in less time.

Breathing is the most important of all the functions of the body. Fill your lungs with pure, fresh air. Breathe deep, expand the chest, then exhale slowly. Do this first thing in the morning before open windows. Stretch arms to the sky. Bend forward, then backward. Start the day with good posture.

## 2. POSTURE:

Posture and exercise are necessary to health and good looks. Hollow backs, round shoulders, flat chests, prominent abdomens are incompatible with health and beauty. One cannot look chic or have poise without correct carriage of body.



The girl or woman with good posture is well poised. She stands well, sits well, and walks well. She carries her chest high, and head up. Good posture is an aid to good complexion—poor posture crams the internal organs and retards body processes, which in turn affect the complexion.

In sitting, lean forward as though you were going to take a position for writing. Place your feet flat on the floor in a comfortable position, hips well back in chair. Sit tall, and pull your chin in.

In walking the legs should swing freely from the hips with the movement starting in the hip joints, the toes should be pointed straight ahead, and the feet should step directly ahead of each other. The heel touches the ground first, the weight is

carried more on the outside than the inside of the foot to the ball, and there is a push-off from the rear foot. The shoulders should swing freely.

You can't help the shape of your nose, your height, or the color of your eyes, but the way you carry yourself is certainly up to you. Good posture is something that people all over the world admire. Good posture can be acquired by patience and practice. Remember this—you can walk, run, jump, climb, study, do any kind of work better if you hold your body erect, so that none of its organs are cramped.

Ten rules for long life, given by Hygeia on how to live 100 years:

1. Breathe fresh air, both day and night.
2. Exercise your larger muscles regularly every day.
3. Look on overfatigue as your enemy, and on rest as your friend. Take at least eight hours of sleep. (The voice of wisdom says one should turn off the radio at 10.)
4. Drink plenty of water at meals and also between meals.
5. Eat temperately, partaking of vegetables and fruit for "roughage" and health's sake, and sparingly of meat and sugar. Avoid overweight.
6. Have regular bowel habits.
7. Avoid infection from both outside and inside sources. Make a thorough recovery from colds and sore throat.
8. Wash your hands before eating. (That the teeth are to be cleaned night and morning is taken for granted.)
9. Think wholesome thoughts. Face unpleasant situations frankly and sensibly, and don't worry. Keep your play spirit.
10. Have a health examination by your physician each year; ask his advice and follow it.

### 3. FACIAL EXPRESSION:

Plain or even ugly features may be illumined by a kind and interested look. Eyes that are sparkling with health and animation are greater assets than dull, strained stupid ones.

No one is interested in a person who looks cross and sour.

Cultivate cheerfulness, it is much better than worrying.



If you wish to develop an attractive personality check up on your thoughts and check out the undesirable ones. The thoughts you think about other people and about all of life, help to make your personality, especially the thoughts that are never expressed. Be sure they are always on the positive side of things, expressing pleasant and harmonious ideas. What you think shows in your countenance.

### 4. COMPLEXION AND CARE OF THE SKIN:

The complexion should be clear, clean, free from



skin blemishes and pimples. Eat complexion foods, drink water, and take plenty of exercise. A dull sallow skin indicates a sluggish liver. Laxative foods, plenty of water and exercise will help overcome this.

Every age has its charms, and every woman can be charming at her age. Whether she is old or young, attention must be given to the care of the skin. Absolute cleanliness is the first requisite. Massaging with cleansing creams and tissue creams will help improve the texture and color of the skin. Massage stimulates circulation, which in turn helps to prevent wrinkles. Some skins have a tendency to be dry, while others have too much oil.

**Care of dry skin:** A dry skin often feels taut and drawn. Fine lines and wrinkles are often its ear marks. The chief need of the dry skin is for more than the usual amount of oil in the cleansing process and—as the skin grows older—more stimulation and more conditioning. A cream cleansing is generally more satisfactory. Cream should be left on the face for five or ten minutes when possible. After the cream has been wiped off with tissues, use a pad of cotton squeezed out in gentle skin tonic, witch hazel or very cold water, and pat the face gently, especially around the eyes. Then pat the skin dry, and smooth on a little oily cream. Leave it on for the night if you are doing this before retiring. In the morning dash on clear, cool water.

Since a dry skin chaps and roughens easily, it should always be protected against wind and cold weather by cream or lotion. For the older skin, massage or simple home facials will stimulate circulation and keep the skin in better, fresher condition.

As to the wrinkles, particularly those around the mouth and nose, massage, of course, helps, but just remember that optimistic, happy thinking and a good sense of humor are two of beauty's most powerful allies.

**Care of Oily Skin:** In an oily skin the glands (sebaceous) secrete more than the normal amount of oil. This is due to an overactivity of the glands, often aggravated by faulty diet, constipation, lack of exercise and fresh air. Blackheads and enlarged pores are a usual outward evidence. With this type of skin, first check the diet. See to it that it contains plenty of fruits and vegetables. Remember that there should be a negligible amount of rich sweets and pastries and that a generous amount of drinking water should be included as a daily habit.

Next, proper cleansing is vitally important. Oily skin should be washed once a day with a bland soapy lather and warm water, rinsed thoroughly with cold water, and wiped off with skin lotion or an astringent. Avoid oily, greasy creams and other oily preparations and use instead the vanishing type of cream. Liquid cleansers are also suitable.

Whether the skin is dry or oily, the face, neck and ears should be cleaned thoroughly before retiring at night. This may be done with mild soap and water, or with cold cream, or both. There are many skin lotions that are good to apply at night, such as rose water and glycerine, honey and almond cream, or tissue cream. After cleansing the face and neck, use astringent, then massage with cold cream, leaving a little of the cream on over night. In the morning use the astringent after the cream—this leaves the skin cool, fresh, and ready for make-up. Blackheads go with oiliness and coarse pores. Thorough cleansing and use of astringents will

help this condition. Witch hazel, lemon juice, and alcohol are all astringents; so are cold air, ice, and cold water.

A buttermilk and meal mask is a good treatment to give the skin every now and then. It is beneficial in that it bleaches and is soothing to the skin. First cleanse the face, then make a paste of buttermilk and corn meal. Lie down and pat this mixture over the face. Leave on for 15 or 20 minutes, then wash off. Try this sometime when you are tired and have an important appointment to meet, yet want to look rested, and your best.

Facial massages are excellent for the skin, and are also good for that tired feeling. A good cream should be used, and the strokes should be upward. Creams have none of the magical properties that are often claimed for them, such as refining the skin or feeding the pores, but they are helpful adjuncts to massage, which stimulates the circulation of the blood. They do aid in keeping the epidermis soft, and they contribute to the general feeling of good grooming.

## 5. CARE OF THE HAIR:

The care of the hair should be a part of the general plan to keep one's self clean, well groomed, and in good condition.

The scalp has numerous oil glands which pour out their secretions near the roots of each hair follicle. This secretion keeps the hair oily and prevents breaking. Individuals vary in the amount of oil produced by the scalp. Some scalps are dry, and others very oily. Oils and lotions are of value chiefly for dry hair, but in any case they make scalp massage easier. If the hair is improved by rubbing in a lotion, it is usually because the massage and exercise stimulate circulation and favor the growth and luster of the hair. For this purpose, a purely liquid vaseline or olive oil will be found helpful. The addition of oil prevents the hair from breaking and the outermost cells of the scalp from scaling.



- (1) Brush thoroughly night and morning. This stimulates circulation and helps keep the hair healthy. It also helps remove dust.
- (2) Shampoo as often as hair and scalp require. Usually an oily scalp requires one a week, while a dry scalp may need one every two weeks. The woman with long thick hair will find it necessary to shampoo her hair often in the summer. Perspiration, if not washed out of hair, causes a most disagreeable odor. It is advisable to have thick hair thinned several times a year.
- (3) If long hair is worn and it is very thick, have barber thin it out.
- (4) Keep comb and brush thoroughly clean.

- (5) First find the most becoming way to arrange it. Barbers study line, and a good barber or hairdresser can help you find the most becoming way to wear your hair.

#### **Shampoo Jelly:**

- (1) Best quality Castile soap, six 1 x 2 x 3 inches.
- (2) Cut in thin pieces. Dissolve in one pint water by bringing to a boiling point.  
(Note: This shampoo jelly may be kept on hand stored in a screw-top jar.)

#### **Water:**

- (1) Rain or snow water is soft, therefore best for shampoo.
- (2) Moderately hard water may be softened by bringing to the boiling point, and cooling to the proper temperature before using.
- (3) Very hard water should be brought to the boiling point, cooled, and before using add one level teaspoon of borax or baking soda to each gallon of water. Prepare the required amount (three gallons) before beginning the shampoo.

#### **Procedure for Shampoo:**

- (1) Mix well, one tablespoon of shampoo jelly with a cup of warm water.
- (2) For the rinse, prepare one tablespoon of vinegar in a cup of water, or juice of a half lemon instead of vinegar.
- (3) Have extra towel handy.
- (4) Pin a bath towel around the neck.
- (5) Wet the hair with warm water.
- (6) Apply the soap jelly solution in small quantities and rub vigorously with the finger tips until a good lather has formed. Continue rubbing the scalp until the lather is well distributed.
- (7) Rinse.
- (8) Repeat number 6 process twice more, or until the hair and scalp are thoroughly clean. Rinse well each time.
- (9) Rinse with vinegar or lemon. Pour rinse slowly over the head.
- (10) Rinse with cool water.
- (11) Remove towel from around the neck and rub the head vigorously with it.
- (12) Dry the hair out of doors if possible. Fan or rub dry. Massage the scalp with the finger tips while drying.  
If the hair is to be set in waves, massage the scalp well for a few minutes, put in combs and pins, and tie down with a net or veil before drying. Demonstrate shampoo.

If the hair is dry and brittle, hot oil treatments will be found beneficial. After brushing thoroughly, part the hair at intervals of about one inch and apply hot olive oil. Massage thoroughly after going all over the head. Next, dip large towels in hot water, wring out, and wrap around the head. Repeat process several times. This steams the oil in. Then give a thorough shampoo.

**Dandruff:** Poor digestion and improper circulation cause a dry scalp, which in turn promotes a scaly substance on the scalp. Dandruff proper

is caused by a germ which is carried by combs and brushes that others have used. Wearing another's hat, or sleeping in the same bed with someone, are easy ways to get a germ. Moisture, darkness, and food promote the growth of the germ. Perspiration and a dirty scalp will also encourage the growth of the dandruff germ.

#### Home Cure for Dandruff:

1 small jar carbonated vaseline.

15 drops of carbolic acid.

Powdered sulphur to make a paste.

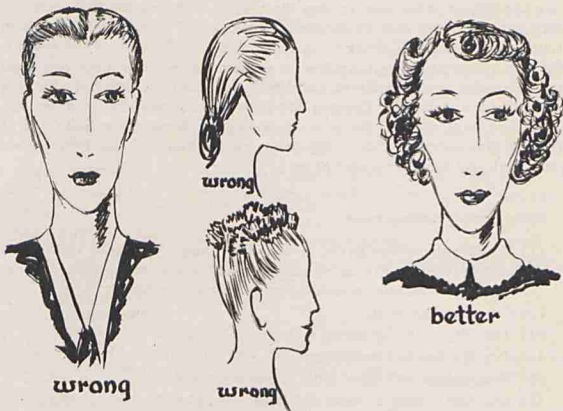
Rub on scalp at night and follow by a good shampoo the next day. Use once a week until dandruff has disappeared.

#### Hair Waving Solution:

3 tablespoons flax seed — 3 cups boiled water.

Mix and boil ingredients five minutes, strain, cool, pour into containers and keep in a cool place. Dilute with water if too thick and use as a wave-setting solution by wetting the hair with this mixture and setting the wave by hand or with comb. This solution does not keep very long, so do not make more than amount called for in recipe.

**Hair arrangement:** The shape of the head, face, and neck must be taken into consideration when deciding on the type of hair dress.



Long thin faced girls: Avoid verticals. Try to achieve as many horizontal and softening round lines as possible in your hair and dress.





wrong



better



still better

Full faced girls: Try to achieve as many vertical lines as possible in your hair arrangement and necklines.

## 6. CARE OF THE HANDS AND NAILS:

Next to our eyes and teeth, our hands are the most useful part of our body, and should be given more consideration and care than they usually get. To keep them in good condition, a few simple daily habits should be cultivated, such as using a nail brush, pushing back the cuticle, cleaning under the nails with an orange stick, keeping the edges even, and wiping the hands perfectly dry. Use a good hand lotion after washing.

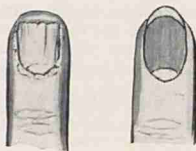
The hands and nails are carriers for both dirt and germs. Many communicable disease have been definitely traced to them. Continually putting the fingers to the lips, or into the mouth, or biting the nails, are not only bad habits but may be dangerous (oftentimes a club leader can help a club girl to stop nail-biting by interesting her in the care of her hands). For this reason, it is as desirable for each member of the family to have and to use his own soap, towel, nail brush, and file as it is to have his own tooth brush and paste. Keeping the hands and finger tips in good condition not only adds to the attractiveness of a person, but is an aid to keeping that person healthy. The hands should be smooth and the nails a clear pink and have a natural gloss.

### Some hand-cleansing rules:

- (1) Avoid putting the hands in very hot water. It makes them puffy and frequently causes excessive chapping and roughness. It also causes the cuticle to splinter and the nails to break.
- (2) Use a neutral soap.
- (3) Use soft water, or soften water with borax.
- (4) Dry the hands thoroughly.
- (5) Use vinegar or lemon juice to remove stains.
- (6) Use cold cream or some skin food at night.
- (7) Use lotion after having hands in water.
- (8) Wear old gloves when digging in flower garden or similar work.

### Care of nails:

- (1) Keep nails clean.
- (2) Keep cuticle pushed back with wash cloth, towel or orange stick.
- (3) Keep nails medium length and smooth with a nail file.
- (4) Rub vaseline, olive oil or cold cream around cuticle at night.
- (5) Manicure as often as necessary (demonstration on manicure).



### Manicuring:

- (1) Soak and cleanse the hands in warm, soapy water.
- (2) Loosen the cuticle with the flat edge of the orange stick by pressing the cuticle back toward the finger. Slip the flat edge of the stick between the nail and cuticle and raise the loose edges. Rub a small amount of vaseline or sweet oil around the nail base and tip. Hardened cuticle requires constant, but gentle treatment at first. Daily care will conquer it.
- (3) Shape the nails to an oval with the file. Use the file point to scrape off the film left from filing.
- (4) Soak the finger tips again. Dry, and push back the cuticle with the towel.
- (5) Rub a little talcum on the palm of the hand and polish the nails by buffing them over the powdered surface.
- (6) Wash the hands again in warm water, then finish polishing.
- (7) Use hand, rub until dry.

Note: Avoid colored or artificial polishes and bleaches. They are sometimes injurious.

**Recipe for a good hand lotion:**  $\frac{1}{4}$  ounce gum tragacanth, soak in one pint of soft water for 48 hours. To this add 2 ounces glycerine, 1 ounce rose water. Beat all together until well mixed. Put into bottles.

**Glycerine and Rosewater hand lotion:**  $\frac{1}{4}$  cup glycerine,  $\frac{1}{2}$  cup rosewater. Mix ingredients and bottle for use.

**Hand stain remover:** Peroxide or lemon juice. Rub stained hands or nails with the lemon juice or peroxide. Wash, dry hands, then use hand lotion.

### Pumice hand soap for very soiled or stained hands:

2 cups soft soap (made by dissolving soap in sufficient water to make a thick, soft mixture).

2 tablespoons ammonia water

$\frac{1}{4}$  cup gasoline

$\frac{1}{2}$  cup powdered pumice

Mix ammonia water with soft soap, and then add the gasoline and pumice. Put into containers. Follow using this by use of hand lotion.

## 7. CARE OF MOUTH AND TEETH:

Go to a dentist twice a year. Brush teeth with some good paste or powder night and morning.

Rinse out mouth frequently with good mouth wash. Salt dissolved in water makes a good mouth wash; so does soda. Nothing is more disagreeable than bad breath—halitosis. Care of the mouth and teeth will help prevent this. Here is a recipe for a good home-made tooth powder which is excellent for the gums and mouth:

**Tooth powder:**

1 part fine grain salt..... (4 tablespoonfuls)  
1 part soda..... (4 tablespoonfuls)  
1 part sodium perborate or vince..... (4 tablespoonfuls)

Sift all together several times in order to mix thoroughly, then put in an air-tight jar or bottle. Keep dry.

**8. CARE OF BODY:**

Personal daintiness is an essential. Daily baths are necessary to keep the body free from odors. From two to three pints of moisture pass through the pores of the skin daily, and this waste must be removed. A very mild soap, free from odors, should be used. Under-arm grooming is a necessity. A deodorant should be used under the arm pits daily. A good home-made deodorant is made by dissolving one tablespoonful of soda in one cup of water. This is not as effective as most commercial preparations since its mission is to counteract odor and not to check perspiration. There are numerous preparations to be had at the drug stores and toilet counters.

**Recipe for deodorant and anti-perspirant:**

Alum ..... 100 grams  
Crystalline aluminum chloride ..... 100 grams  
Glycerine ..... 40 grams

Distilled water sufficient to make quantity of 1,000 c.c.

Add a few drops of perfume, if desired.

Alum chloride is harmful to fabrics and should be used with caution. The skin section should be bathed in clear water, then the deodorant applied, and allowed to dry with no fabric touching the bathed section. This should take about 20 or 30 minutes. Next rinse the section in clear water, dry, and dust with powder. If the anti-perspirant causes any irritation of the skin do not use.

The person who is troubled with excessive perspiration should wear dress shields in her silk or wool dresses. Small, thin ones which are inconspicuous may be found in almost any department store.

**9. CARE OF FEET:**

Many times the feet are troubled with excessive perspiration and an odor. Baths are necessary for this, also deodorants. Boric acid dissolved in water is good.

**Bathing solution for excessive foot perspiration:**

1 tablespoon of formalin solution  
1 gallon of water

Mix the water and formalin and use the mixture for foot baths. After bathing the feet, dry them carefully and dust with powder.

Keep toe nails trimmed. The nails should be cut rather straight across, not curved as finger nails, since this encourages ingrowing toe nails.

#### 10. CLOTHES:

Keep clothes clean, free from spots, dust, odors, and well pressed, with no ripped or drooping hems. Put clothing on just right. Keep collars, cuffs, and other accessories fresh, spotless. Buttons and snaps should be kept sewed on; rips and tears carefully mended; shoulder straps and slip hems concealed.

One of the first requirements of good grooming is cleanliness. All of one's clothes, undergarments, outer garments, and accessories must be clean, free from spots and odors. In order to keep them in this condition they must be carefully laundered or cleaned. Garments should be kept free from wrinkles; therefore care must be given to the pressing. Shoes must be free from run-over heels, and kept well polished. Stockings must be clean, free from holes and runs. The seams must make a straight line up the center back of leg. Garments must not be held together with safety pins, but should be closed with proper fasteners.

When clothes are taken off they should be put on hangers, hung where a breeze can blow through for several hours before hanging them in a closet. Do not crowd clothes in closets.

Hats, coats, and suits should be brushed after each wearing. Powder, lint, and dust around a coat collar, or dandruff across the shoulders give one a lazy, dowdy look.

A soiled handkerchief detracts from that well-groomed look.

A good, well planned clothes closet is a valuable aid to grooming. Set aside a time once a week to give your clothes a thorough going over to put them in order for the next week. At this time one can launder, remove spots, press, polish shoes, and put on clean collars and cuffs. Keeping the body clean is a great protection to clothes.

Protective articles should be used when necessary.

##### **Clothes protection:**

Wear apron or smock when working.

Use napkin when eating.

Wear shields to protect clothing from perspiration.

Wear galoshes or rubbers to protect shoes from water and mud.

Use umbrellas and raincoats to protect from rain.

##### **Essentials of Good Grooming:**

1. Daily bath or shower—a nice lathery one to remove all traces of dead skin and dried perspiration.
2. Deodorant used regularly—after every bath, in the morning and in the evening before going out.
3. Underarms shaved frequently.
4. Teeth brushed and gums massaged twice daily.
5. Make-up carefully selected and applied sparingly to give a wholesome effect. Use a spotless powder puff.
6. Fresh stockings every day—and put on with seams straight.
7. Fresh underclothes every day if possible.
8. Hair brushed every day and washed frequently.

9. Nails manicured at least once a week.
10. Clothes brushed and pressed frequently.
11. Dresses always aired before hanging in closet.
12. Dresses washed or cleaned frequently.
13. Accessories—collars, gloves—buttons, snaps—keep in good order.
14. Shoes cleaned, brushed or polished.
15. Girdles washed frequently.

Why is so much stress placed on grooming today? Because if one wishes to be attractive, successful, and charming either at home, school, or in the business world, one must appear at one's best, perfectly groomed, clean, and neat at all times.

Grooming, then, is a necessity—grooming of mind, body and clothes. There are numerous trifles which go to make up good grooming, and the alert woman knows that she cannot afford to neglect any of them. She knows that her appearance is an asset in her life. Systematic habits of grooming are worth cultivating because of the time they save and because of the result.

“What is a charming woman?

1. She is good to look upon.

May or may not be beautiful, but she has the good look that is the result of good health and good physical care and careful dressing.

2. She is sufficiently sure of herself to be unconscious of self.
3. She is interested in other people, therefore a pleasant companion.
4. She is very much alive; full of energy.
5. She is mentally, at least, ageless. She keeps up with the times.”

—RUTH WADSWORTH.

COOPERATIVE EXTENSION WORK

in

Agriculture and Home Economics  
North Carolina State College

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CLOTHING

I. Our Aims:

- 1 \* To develop standards of dress that will improve health and appearance of the family, give poise and satisfaction, and advance better living.
- 2 \* Develop leadership.

How can a clothing program do this?

- 1 \* Give information concerning clothing that will help a woman solve some of the problems involved in dressing the family.
- 2 \* Include practices that will improve her technique and standards of workmanship.
- 3 \* Give information on Selection which will help her dress herself and family more becomingly.
- 4 \* Information on buying, textiles, ready mades, that will save her money.
- 5 \* Show good examples of illustrative materials. Standards of workmanship that are excellent. Specialists and agents be careful of their appearance.
- 6 \* Information on care and repair of clothing.
- 7 \* Emphasize importance of grooming. Teach good grooming practices.
- 8 \* Dress Reviews - exhibits, achievement days, seasonal lessons, news articles, radio, circular letters.
- 9 \* Point out sources of information on Fashion Trends and the various phases of clothing.
- 10 \* Leaders: Do our best to select leaders who will function. Hold leader's schools at regular intervals, give the training they will need, put the responsibility of giving a certain skill on them and see that they do it. Be sure that leaders understand their duties.
- 11 \* Include ways and means of helping a woman supplement her income.
- 12 \* Hobbies - recreation.

II. What are some of the things a woman should know about clothing?

- 1 \* Realization that clothing the family is a major problem.
- 2 \* Clothing of family in relation to health.
- 3 \* Clothing and standards of living; clothing and community relationships.
- 4 \* Information on values, new products, textiles, materials - their care.
- 5 \* New developing trends in education, commerce, manufacturing, ways of living.
- 6 \* Changes in clothing consumption.

- 7 - How to care for clothing.
- 8 - How to plan, organize and execute her work so she saves herself time and money. Newer construction principles.
- 9 - Cost of clothes. Amount of money available for clothes - how to proportion this among the family.
- 10 - Importance of appearance to success. Grooming - clothing selection. How to select clothing that is becoming in color, design, texture, type and build. Appropriate dress for occasion. Fashion trends.

A, B, C's of Success:

Appearance:	Appearance is the first tribunal of life before
Behavior:	which we are judged. Success in appearance cannot
Culture:	be obtained without proper regard for behavior
	and culture.

III. Other Aims:

- 1 - Help women realize what is going on in the world---by referring to good reading material---radio programs.
- 2 - To reach more people and to help the little isolated woman become more of a social creature.

A clothing course should give each woman a clear perspective of the broad scope of Clothing. Should give her a desire to be able to solve her own problems adequately. Should give her a feeling of responsibility as she acts as purchasing agent for, or a division to the members of the family. It should aid in advancing better living. In planning a program it will be well to keep in mind the Seven Great Arts listed at a recent National Conference in Missouri on Standards of Living, given us by Miss Gallup; also the "problems most people have" and what all people want - also given us by Miss Gallup. Keeping these things in mind should help us to help women plan a course that will best fill their needs.

The Seven Great Arts

- 1 - Acquiring of financial income.
- 2 - Effective use of income.
- 3 - Profitable use of human time and energy.
- 4 - Creating and appreciation of beauty.
- 5 - Adapting benefits from science and invention.
- 6 - Advancing of effective types of cooperation.
- 7 - Perfecting of faiths, attitudes and philosophies of life.

Problems Most People Have

- 1 - How to keep well.
- 2 - How to make a living.
- 3 - How to adapt one's self to one's environment.
- 4 - How to enjoy beauty.
- 5 - How to live with others.
- 6 - How to develop a satisfying philosophy of life.

What all people Want

Security  
 Response - affection  
 New experience - adventure  
 Recognition



This check sheet is given to the club members in a county which has elected clothing as a major project for the year. The club women check the phases of cloth that they desire included in the year's program.

These requests are then collected, tabulated, and given to the home agent. The year's program is then made out after a conference with the district agent and specialists. The program is then presented to the county council. The council make any suggestions or changes they think necessary. The month by month program is then made out on the blank which follows.

What phase of Clothing would you like most help on? Please check.

Construction	Selection	Buying	Foundation Garments	Feet
Finishes Fitting Cutting Patterns	Lines Texture Design Color	Standards Labels Accessories Coats Ready Mades Textiles	Good-fitted slip Underwear Brasieres Girdles - Corset	Care of Shoes & Foot Hose Shoes
Fashion Trends	Grooming	Care of Clothing	Remodeling	Patterns
Finishes Neck lines Accessories Skirt Lengths Fabrics Popular Colors	Baths - deodorants Hair arrangement Care of skin Care of hands Care of hair	Pressing Storing Mending Laundry Dry cleaning Spot removal	Restyling Making over Freshening material	Using Guide Pattern Guide Pattern Altering Checking Commercial

Would you like to have any of the following included in your clothing program? If so, please check. Personality and dress - Dress Appreciation - Hobbies Recreation - Appropriate Dress - Children's Clothes - Baby Clothes - Social courtesies - Entertaining in the Home - Helps for the woman who takes in sewing - products of the needle for curb market.

Do you buy ready made, or make most of clothes for self and family?

For Self Dresses	For Children	For Self	Boys or Men
Best Cottons	Dresses Boys' Blouses Pants Blouses Slips Dresses Coats Sleeping Garments	Kimonos Pajamas Night Gowns Panties Bloomers Slips Suits Coat	Overalls Pajamas B. V. D.'s Undergarments Coats Suits Shirts
Ready Made			
Make			

Please check, and place in space the approximate number of each type made or bought per year.

*month by month*

CLOTHING PROGRAM

Approximate lesson sheets to send \_\_\_\_\_ Year \_\_\_\_\_ Clothing year, 1, 2, 3

County \_\_\_\_\_ No. women's clubs \_\_\_\_\_ Enrollment \_\_\_\_\_

Agent \_\_\_\_\_ No. girls' clubs \_\_\_\_\_ Enrollment \_\_\_\_\_

Subject	Given by	Contact	Home Assignment
Jan.			
Feb.			
Mar.			
Apr.			
May			
June			
July			
Aug.			
Sept.			
Oct.			
Nov.			
Dec.			

Approximate Dates for Leader Schools-- Subject to be given.

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Goals

---

Plans for Publicity

---

List demonstrational material needed for each month

---

January

July

---

February

August

---

March

September

---

April

October

---

May

November

---

June

December

---

The award of merit is given to any club woman who satisfactorily completes two years of clothing club work.

REQUIREMENTS FOR AN AWARD OF MERIT IN CLOTHING

Women

Name \_\_\_\_\_ Address \_\_\_\_\_

Name of Club \_\_\_\_\_

	1st Year	2nd Year
1. Follow the course as outlined in clothing under the direction of the Home Agent.		
2. Attend six of the meetings in the major project each of two years and be on time.		
3. Contribute something to the program at least once each year.		
4. Must have worked out a dependable guide for self. If commercial pattern fits without alteration, this becomes guide.		
5. Know which make of pattern requires least alteration.		
6. Must have helped two or three others with some phase of clothing during each year; preferably non-club members.		
7. Submit, or wear, dress selected, designed, and made by self with appropriate accessories, at some special occasion.		
8. Keep note book and records.		
9. Keep record of expenditure for some phase of clothing; example, stockings. Put results in space on right.	Item _____ No. Purchased _____ Total _____ Cost \$ _____	Item _____ No. Purchased _____ Total _____ Cost \$ _____

Note: These requirements are to be checked by the person applying for an Award of Merit in Clothing, and signed by

County Clothing Leader \_\_\_\_\_

Home Agent \_\_\_\_\_

NORTH CAROLINA STATE COLLEGE AGRICULTURE AND ENGINEERING

AGRICULTURAL EXTENSION SERVICE  
HOME DEMONSTRATION WORK

# AWARD OF MERIT

*This is to Certify that*

*Name* ..... *of* ..... *Club*

*in* ..... *County*

*has satisfactorily completed the required work*

*in* .....

.....  
*Specialist.*

.....  
*County Home Demonstration Agent.*

.....  
*State Home Demonstration Agent.*

*Date* .....

CLOTHING FOR WOMEN

Purpose of Project:

To develop standards of dress that will improve the health and the appearance of the family, and give poise and satisfaction.

An Award of Merit is given on the completion of two years work provided the following requirements have been met.

1. Follow the course as outlined in clothing under the direction of the county home demonstration agent.
2. Attend six of the meetings in the major project each of two years and be on time. Contribute something to the program at least once each year.
3. Must have worked out dependable pattern for self. If a commercial pattern fits without alteration this becomes guide pattern. Know which make of pattern requires least alteration.
4. Must have helped two or three others with some phase of clothing during each year; preferably non-club members.
5. Submit, or wear, dress selected, designed, and made by self with appropriate accessories at some special occasion.
6. Keep note book and records.
7. Keep record of expenditure for some phase of clothing, ex: stockings.

PROGRAM I - For First Year: Select six or more.

1. Equipment.
2. Use and care of sewing machine.
3. Textile selection.
4. A study of commercial patterns.
5. Pattern alteration.
6. Underwear ---cost.
7. Foundation and support garments.
8. Grooming.
9. Selection.
10. Finishes for hems, seams, edges in various materials, bound buttonholes and pockets, use of bias tape.
11. Care of clothing - brushing, airing, pressing, mending, storage.
12. Accessories - millinery or a seasonal lesson on remodeling.

PROGRAM II - For Second Year: Select six or more.

1. Selection
2. Buying Ready Mades
3. Fitting
4. Sleeves



5. Finishes - Construction tricks and Decorative finishes:
  - a. plackets
  - b. putting in sleeves
  - c. joining waist and skirt
  - d. neck finishes
6. Making Better Dress
7. Making Better Dress and Dress Criticism.
8. Grooming
9. Shoes, Feet, Hosiery - Cost of shoes and hose for the family.
10. Childrens' Clothing.
11. Care of Clothing - Spot and Stain Removal.
12. Dry Cleaning.
13. Remodeling.
14. Millinery - Accessories

PROGRAM III. For Third Year. Select Six or More.

1. Clothing Cost.
2. Buying Studies:
  - a. materials
  - b. Underwear
  - c. ready makes (ies
  - d. shoes, hose, accessor-
3. Care of Clothing -- Storage for each member's clothes.
4. Line and Design in Relation to one's figure.
5. Colors that are becoming.
6. Making Better Dress.
7. Making Coat.
8. Seasonal Lesson.
9. Planning the wardrobe -- keeping in mind color, line, cost.
10. Household Linens.
11. Dress Appreciation.

Lecture Demonstrations:

1. Dressing to suit your type.
2. The lines we may and may not wear.
3. Looking your best from without and within. The necessity of good health, care in grooming of person, clothes, and mind.
4. Children's clothes - health appearance. Self help - character formation.
5. Feet and shoes.
6. Posture and posture garments.
7. New garments from old.
8. Putting in coat lining.
9. Hats and how to wear them.
10. Making your own hat.
11. Short cuts and sewing room tricks.
12. Selecting becoming color.
13. Seasonal lessons spring and fall.
14. Dyeing with commercial dyes.
15. Dyeing with native plants and herbs.
16. Pressing, sponging, shrinking material.
17. Spot and Stain Removal.
18. The history of costume.
19. Dress Appreciation.
20. The use of cosmetics.

N. C. AGRICULTURAL EXTENSION SERVICE

N. C. State College of Agri.  
& Engineering & U.S. Dept.  
of Agri. Cooperating

Willie N. Hunter  
Julia McIver  
Ext. Specialists in Clothing

PERSONAL CHECK

You, Your Clothes, and Personality

Do you know yourself? Let's start the year's work by getting acquainted with ourselves. Stand in front of a full-length mirror and take a good look at yourself: first, outwardly from head to toe, front, side view, and back. Here are some of the things you will need to note:

I - YOU

- 1 - Weight
- 2 - Posture
- 3 - Complexion

4 - Grooming

- a. Hair
- b. Skin
- c. Hands - nails
- d. Teeth

II - YOUR CLOTHES

1. Becoming, clean - well put on.
2. Skirt the right length, and even.
3. Does your slip show? Is it the right length for your dress?
4. Do you wear a carefully fitted foundation garment?
5. Seams of stockings straight.
6. Shoes polished, and heels built up.
7. Gloves clean and no rips.
8. Are your shoulder straps in the right place?
9. Are collars and other accessories immaculate?
10. Hats - brushed.

If you are overweight or underweight, are you going to do anything about it? Remember, you can if you want to badly enough.

If your posture is not good, are you going to resolve to do something about it? How do you walk? Are your shoes comfortable? How do you sit? stand?

A bad complexion may be the result of faulty diet, constipation, indigestion, or carelessness in cleansing.

Careful grooming today is a social and business necessity. Care of the hair and its arrangement has much to do with one's looks. Are you arranging yours in the most becoming way? How often do you shampoo? How much time do you give to the care of your hands and nails? Are you careful to avoid body odors?

Take a last look at yourself in your mirror before starting out. Look at the full view of yourself. See yourself as others see you.

"Never become too satisfied with your appearance, because that will be a sure sign you are losing ground. You must be pleased with yourself, but not conceited. Rightful pleasure in your appearance will give you self respect, where conceit only makes you obnoxious to others.

"When you feel well in your clothes, when your friends seem to approve of you in them, when you are a success in whatever you undertake to do, then you will know you are wearing personality clothes." ..... Mildred Ryan.

III - YOUR PERSONALITY

1. Self control - poise.
2. Are you dependable? Sincere?
3. Progressive & cooperative.
4. Sociable - relations with people - responsive.
5. Voice - high pitched, loud, or well modulated.
6. Speech, English, & slang.
7. Are you an interesting conversationalist? (A good conversationalist is also a good listener).
8. Do you repeat unpleasant things, or gossip?
9. Do you make excuses for yourself?
10. Manners - at home, in public, when dining.
11. Do you meet your appointments on time or do you keep others waiting?
12. Habits - Chew gum in public, tap foot, or shove one's chair, use tooth picks in public.
13. The habitual expression of the face, especially the eyes and mouth - what one thinks shows in one's face.
14. What are you doing to improve yourself? Do you read much?
15. Do you make an effort to do something for others - people outside your family?
16. Do you have a hobby? If so, how hard do you ride it?

Health has much to do with one's personality. When did you last visit your dentist? When did you have a complete physical examination?

"Think smiles, and smiles will be;  
 Think doubt, and hope will flee;  
 Think love, and love will grow;  
 Think hate, and hate you'll know;  
 Think good, and good is here;  
 Think vice - its jaws appear;  
 Think joy, and joy ne'er ends;  
 Think gloom, and dusk descends;  
 Think faith, and strength's at hand;  
 Think ill - it stalks the land;  
 Think peace, sublime and sweet,  
 And you that peace will meet;  
 Think fear with brooding mind,  
 And failure's close behind.  
 Think this - 'I'm going to win'  
 Think not on what has been,  
 Think 'Victory' think 'I can',  
 For so God builds a man."

--David V. Bush.

U. S. DEPARTMENT OF  
AGRICULTURE  
FARMERS' BULLETIN No. 1530

FITTING DRESSES  
AND BLOUSES



U. S. DEPARTMENT OF  
AGRICULTURE  
FARMERS' BULLETIN NO. 141

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Washington, D. C.

Issued May, 1927.

# FITTING DRESSES AND BLOUSES<sup>1</sup>

By MAUDE CAMPBELL, *Assistant Specialist in Clothing, Textiles and Clothing Division, Bureau of Home Economics*

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**D**OUBTLESS every woman has had difficulty at some time with the fit of a garment whether she made it herself, hired a dressmaker, or purchased it ready-made. The cost of fitting garments plus the decreased value and loss through misfits is an important part of the  $8\frac{1}{2}$  billion-dollar annual clothing bill of the United States. No one so far has estimated this one item, but the increased value of labor and of materials is forcing it to the attention of all.

Retail merchants have to maintain expensive alteration departments in order to sell their ready-made clothes. Even with the most skillful fitters they have some losses in trade and in goods on account of unsuccessful attempts to fit customers. Manufacturers also must stand losses when ill-fitting garments are returned by retailers.

The direct money loss in homemade clothing through fitting difficulties is less obvious but even more widespread. Recent surveys show that women who do their own sewing have more difficulty with altering patterns and fitting garments than with any other part of garment construction. The time that is wasted in attempting to solve these problems has economic value. There is economic loss, too, if full return is not obtained from the materials used. So much dissatisfaction may result from an ill-fitted garment that it is soon cast aside or it is not worn at all.

One of the reasons for these fitting troubles is that manufacturers have used so-called "ideal" measurements as their basis in cutting garments and patterns. These "ideal" sets were obtained by measuring a relatively small number of persons who seemed to be of average build. From them a scale of different sizes was usually developed by merely increasing or decreasing them in the same propor-

<sup>1</sup> Acknowledgment is hereby made of the suggestions obtained from publications of State clothing specialists and used as a supplement to the experimental work done in this bureau on garment fitting. Miss Marion Tucker, of the Massachusetts College of Agriculture, was particularly helpful on this project. Acknowledgment is also made to the other specialists who gave criticisms on the manuscript.

tion. Unfortunately, people do not grow that way. Also the original measurements were not taken on a large enough number to give representative group averages.

Some pattern and ready-to-wear companies, realizing these difficulties, are now making a special effort to fit figures that differ from the so-called average. (Fig. 1.) They are establishing new measurements for short-stout and tall-stout figures, and other irregular sizes. This is a step in the right direction. To get at the root of the matter, however, thousands of figures will have to be measured scientifically. In this way only can be found what are the measurements and proportions of the majority of American women. From these measurements, representing actual people, patterns and garments can be made which will need fewer alterations. Even with these some fitting problems, of course, will always occur. Every person's build is affected somewhat by habits of walking, standing, and sitting, by the kind of work done, and more or less by fashion in dress. These minor differences between individuals, however, will cause less trouble if the basic measurements are right.

This bulletin gives assistance on the fitting of women's dresses and blouses. It describes and illustrates as far as possible where the main lines of the well-fitted garment should fall in relation to the figure and then gives methods for correcting the common defects in each part of the garment. In some cases this can be done only by altering the pattern. It is suggested, therefore, that a well-fitted foundation pattern be made and kept as a guide, thus saving much time and material.

#### SELECTION OF PATTERNS AND MATERIALS

Careful choice of patterns will prevent some fitting difficulties. One make of pattern can not, in general, be said to be superior to another in fit, but because different pattern manufacturers have used different foundation lines, some makes will fit some types of figures better than others.

It is advisable to experiment with the different makes and find the one best suited to the figure. Comparing two or more makes of dress patterns of the same bust measure and of similar style will show the variation in widths of back and front, slant and length of shoulder seams, and shape and size of neck and armseye lines.

In increasing the sizes of patterns and dresses, the manufacturers often widen the shoulders and other parts in the same proportion as the bust measure. Body measurements do not necessarily follow this rule. Therefore it may be found that a pattern selected by the bust measure does not fit any other part. This is particularly true in extremely small and extremely large sizes. In such cases it is often advisable to find a pattern which will fit the shoulders and alter it to conform to the bust before cutting the dress.

Furthermore, every woman who has a bust measure of 38 inches (fig. 1) can not use the same pattern without alterations and probable fitting difficulties because of differences in height and other proportions. When using commercial patterns, measurements of the

figure should always be taken, the pattern checked by these, and the alterations made as far as possible before the garment is cut. Even so, the neck and shoulders and other parts may have to be fitted when the garment is tried on.

If a pattern of a style or cut suited to the figure is chosen, fitting will be easier. For example, on a stout figure a set-in sleeve is better than the raglan or the kimono style. With the latter type, ugly wrinkles which can not be fitted out are likely to appear under the arm. On the slender, square-shouldered person, however, these sleeves cause fewer fitting difficulties.

Textures which are not adapted to the type of garment often cause serious difficulties. The tailored street garment, for instance, will never be easily fitted if made of a flimsy or a thin, stiff fabric. Serge, twills, and heavy linen are better for these costumes, while crêpes and voiles are more desirable for less severe designs. Garments made from firm or stiff fabrics, such as taffeta, organdie, linen, and gingham, are fitted more satisfactorily if made with set-in sleeves. The kimono dress should be made of soft material which has enough body to hang well.

Some textiles are so soft and so loosely woven that great care must be taken in the construction of the garment; otherwise, even after it is fitted carefully, it may be easily pulled out

of shape. In making garments of such fabrics, make them large enough to prevent the pulling of seams in all places where there is much strain. Persons who are not experienced in garment making are more likely to succeed with firmly woven materials. No two kinds of fabrics will stretch and work up alike. Neither will they be likely to require the same alterations, even if cut from the same pattern.

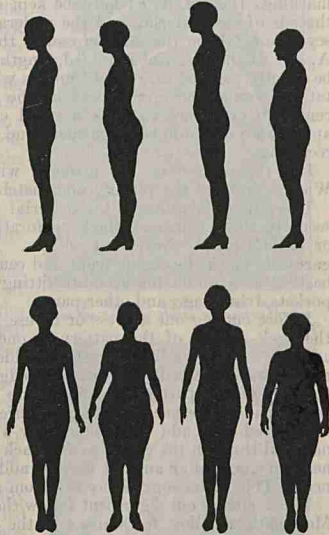


FIG. 1.—Four figures with 38-inch bust measure. The differences in height, neck measure, slant and width of shoulders, waist and hip measure, position of waistline, and other proportions would necessitate alterations on almost any size 38 pattern or ready-made garment for these figures



## CUTTING

For any type or kind of garment several rules in cutting should be carefully observed. If disregarded, the garment may be difficult or impossible to fit.

First of all, keep the pattern straight with both the warp and the weft threads of the material and have both free from wrinkles and creases. For example, when cutting a sleeve the lengthwise pattern markings (fig. 22, A, *b*) must be kept straight with the lengthwise threads of the material, and the underarm seam points at the armseye must fall on the same crosswise threads of the fabric (fig. 22, A, *c*). If the material is folded, lengthwise or crosswise folds must be exactly parallel or at right angles with the selvages. The temptation is sometimes great to swing the pattern even a half inch off center in order not to piece a small corner. This is fatal to the appearance of the finished garment and can not be remedied without recutting.

Lay the pattern on the material with the least possible waste. Watch carefully the placing and matching of stripes or figures.

Use pins or weights, as the material requires, to hold the pattern securely while cutting. Mark perforations and notches with chalk or tailor's tacks. Never cut notches. Especially in silk and wool garments mark the center front and center back with a long uneven basting as a guide for accurate fitting and the correct placing of pockets, trimmings, and other parts.

Before cutting out a dress or blouse be sure that the shoulder of the back section of the pattern is one-half inch longer from the armseye to the neck line than the shoulder of the front section. This extra length is eased onto the front edge when the shoulder seam is basted. If the pattern has not made this allowance, nevertheless cut it that way, especially for the figure that is even slightly round-shouldered. To add this amount lay a tiny lengthwise fold in the material through the center of the back shoulder before cutting. If necessary, a similar amount may be added at the center back of the neck. This fullness gives needed room across the shoulder blades.

When cutting out a garment follow the edge of the pattern exactly. Most patterns allow for seams. If the edges are not followed accurately, the garment when basted up is larger than intended in some places and smaller in others, and fitting becomes more difficult.

## PREPARATION FOR FITTING

In order that the fitting process need not be repeated on every garment, make a guide or foundation pattern of good quality unbleached muslin, cambric, gingham, or any other firm cotton material. The warp and filling threads of the material are most easily seen if a large checked gingham is used. A simple dress pattern with a normal shoulder seam, high neck line, and set-in sleeves is best for this model. (Fig. 2.) Almost any style of dress and many blouses can be designed from it. A woman can fit her own foundation pattern, but it is better to have help. After the foundation pattern is fitted, if both sides are alike, cut it down the center front and back and use one-half as a pattern for simple dresses, the other

as a basis for designing. Or fold the pattern down the center and stitch it double. This makes it heavier, allowing it to cling more closely to the material when used.

A paper pattern may be cut from this if desired. Stitch all seam and dart lines with contrasting thread, thus making the pattern reversible. Also stitch all pieces one-eighth inch from the edge to prevent stretching. Mark the straight of the material in each piece of the cloth pattern by making a slash 6 to 8 inches long exactly following a thread of the material. If the two sides are very different, save the whole pattern and mark plainly the right and left sides.

If there are darts marked in the pattern, baste these carefully with a small running stitch before any of the seams are made.

Before basting a seam, place pins the entire length at intervals of every 4 to 6 inches at right angles to the seam line. This will keep one side from stretching more than the other. Holding the bias side next to the worker when basting a seam will also help to prevent stretching. When making garments of firm materials which have been cut by a fitted foundation pattern no basting is necessary if the seams are carefully pinned. If French or flat felled seams are to be used, baste the garment right side out so that it will not have to be turned before the seams are stitched for the first time. Seams which are stitched first on the wrong side of the garment should be basted on the wrong side. Because a person's right and left sides are seldom exactly alike, a garment should not be fitted wrong side out, for when reversed it may not fit.

Whether a foundation pattern or a garment is being made, baste or pin the shoulder and underarm seams first in preparation for the first fitting. It is well to test the balance of the underarm seam before



FIG. 2.—Correct shoulder and armhole lines for dress or blouse with set-in sleeves



FIG. 3.—Correct shoulder line for kimono dress

basting it. (See "Neck and shoulders sliding back," p. 12.) Very thin, soft materials such as georgette crêpe, crêpe de chine, and similar fabrics, must be basted carefully. When basting the shoulder seams, ease in the extra length allowed on the back shoulder edge, holding the longer side on top. If extra width was added at the center back of the neck take it up by shirring or by making a group of tiny tucks.

Before beginning to fit the garment, adjust it to the figure and pin the closing together without any more lap than it will have in the finished garment. If it is to have a belt or a sash, adjust a tape to mark the line, and slope it down slightly from the back toward the front. This so-called waistline is lowered or raised according to the dictates of fashion and to suit the individual figure. As it is a horizontal line it should not be placed so as to divide the garment in two equal parts. Fullness at the belt line should fall in straight folds.

#### FITTING

A well-fitted garment allows freedom of movement without being too large and is free from unnecessary wrinkles and folds. The general style of the garment determines whether the fitting should be snug, easy, or loose. Garments fitted moderately loose are best suited to large figures, for tightness emphasizes the curves and makes the figure appear larger. Make any garment too loose rather than too snug. One which is too tight is neither comfortable nor attractive. Also allow for shrinkage of the fabric when it is cleaned.

In general the warp or weft of the material in a properly fitted garment runs straight around the figure at the hips and chest, and at the largest part of the arm when a set-in sleeve is used. (Fig. 13.) In the kimono style the threads are not parallel to the floor in the sleeves and if there are no shoulder seams the threads of the fabric do not lie straight across the chest. Underarm seams and center front and back threads of any garment are always perpendicular to the floor. The skirt hangs straight without swinging to the front or to the back. (Fig. 10B.) If the hem line is even, it is the same distance from the floor at all points. The length of the skirt should be determined by style as well as by the height, weight, and figure of the individual.

When fitting the garment try the seams in different positions, especially those of the shoulder. Study the figure to find the position which will emphasize the best features and conceal those which are not so good. It is better to put the attention on the fitting of the figure rather than on keeping the lines of the pattern.

Let the final test of the fit of a dress be made while sitting. It should be perfectly comfortable and no unsightly wrinkles should develop in this position.

Accurate basting and stitching and careful pressing are essential in a well-fitted garment. Stitching must follow near enough to the line of basting that the size of the garment will not be altered. Press each seam as it is finished, especially when working with silk or wool materials. One final pressing will not produce the same results. Turn the shoulder and underarm seams toward the front if they are not pressed open. Turn the armhole seam and shoulder darts toward

the neck. If the underarm seam is fitted in at the waistline so that it curves, make right angle slashes 2 inches apart along the raw edges of the seam to within one-eighth inch of the stitching.

#### FITTING THE SHOULDERS

A properly placed shoulder seam acts as an anchor to a well-fitted garment. Therefore it should be located most carefully and the shoulders should be the first part of the garment fitted. As a result, the material should be smooth over the chest and shoulder blades with no wrinkles nor bulges in the front or the back (fig. 2), and with no appearance of tightness.

The location of the shoulder seam varies with the type of garment, with the individual figure, and with the shoulder effect desired. It is often placed low in front to produce a square-shouldered or yoke effect. The epaulet shoulder, which is a yoke cut as part of a set-in sleeve, has two seams parallel to the normal shoulder line.

The normal shoulder seam should be a straight line from the highest point at the neck to one-half inch back of the highest point on the

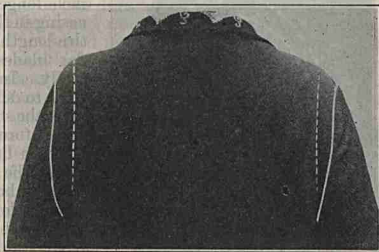


FIG. 4.—Shoulders of dress too wide, giving the effect of broad, drooping shoulders. Dotted lines show where arm-seam should be located

tip of the shoulder. (Figs. 2 and 6.) A good method of locating this line is to lay a pencil from the neck to the tip of the shoulder. This seam line should not be visible from either the front or the back when the garment is worn. In the kimono type, it continues over the tip of the shoulder and straight down the arm as it hangs naturally at the side. (Fig. 3.)

If a person is round shouldered, the line should be placed slightly back of its normal position. This will give a more erect appearance to the figure. Placing it on top or to the front will emphasize round shoulders. On the very erect type, this seam is more becoming directly on top of the shoulder. The shoulder of a garment should be wide enough that the set-in sleeve will not be brought up on the shoulder thus giving a pinched effect. Yet the shoulder should be narrow enough that the sleeve does not fall below the shoulder tip and give a drooped appearance. (Fig. 4.)

The fit of a kimono-style garment will be improved if it has a shoulder seam. If the pattern has not allowed for one, make a fold in the pattern or in the material directly on top of the shoulder. (Fig. 3.) Measure down 1 to 3 inches from this fold at the sleeve

end the width depending on the slope of the shoulders. Draw a line from this point to the point where the fold meets the neck line. This seam will help to adjust the costume to the figure. When this alteration is made let out the underarm seam the same width as was taken off the shoulder. In case this is impossible, set in a gusset to make

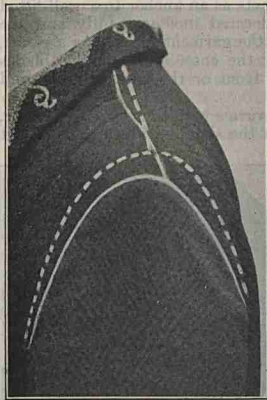


FIG. 5.—Incorrect shoulder and armscye lines in a dress with set-in sleeves. Dotted lines show correct location. (See Fig. 4.)

the armhole the correct size. The hang of the underarm seam should be tested in a kimono dress before it is basted. (See "Neck and shoulders sliding back," p. 12.)

In basting the shoulder seam, the back of the waist should be held toward the worker. The back shoulder should be about one-half inch longer than the front. By easing in this extra fullness the entire length of the seam, the shoulder blades are fitted more perfectly. In woolen materials it is well to shrink out this fullness after the shoulders have been fitted and before the seam is stitched.

When fitting the shoulders, begin at the neck and work toward the armholes, keeping in mind that the lengthwise threads of the cloth must be parallel to the center front and back of the figure and the crosswise threads parallel to the floor. The exception to this is that on a large figure the crosswise

threads over the bust will slant slightly downward as they approach the underarm seams. Either the front or the back of the shoulder or both may need to be altered, but it is best to make the change which will not alter the armscye.

The following are some of the defects which may be found in the shoulders of a garment, with a suggested remedy for each:

**Shoulder line incorrectly located.**—Examples of this defect are found in Figures 5 and 8, A. Open the shoulder seam and lift or let out the back or the front or both until the line falls in the correct place as described previously (see p. 7).

**Diagonal wrinkles from armscye to neck end of shoulder seam.**—These wrinkles (fig. 7, A) result when the shoulders are more sloping than the shoulder line of the garment, thus allowing it to sag on the figure. If the seam is wide enough, rip it and make it narrower at the neck, gradually widening it to normal toward the armscye. This will not change the size of the armscye. If the seam is not wide enough to permit this, widen it at the armscye end until the wrinkles have disappeared. This alteration may make the armscye too high under the arm. (See "Armscye too high under arm," p. 22.)

**Diagonal wrinkles from tip of shoulder to center front or center back.**—This defect is caused by shoulders being less sloping than the

shoulder line of the garment. Rip the shoulder seam, make it wider at the neck, and slope it gradually to the tip of the shoulder. This will make a smaller neck which may be altered as necessary. (See "Neck too small or too high," p. 10.) If the seam is wide enough to permit, let it out at the armseye, gradually sloping it toward the neck until the garment fits smoothly. This is the better method for stout figures which may need the extra room in the armseye. Since this alteration may make too large an armseye on slight figures, the first method is better for them.

**Shoulders wrinkling from seam to bust line.**—Rip the shoulder seam, stretch the front edge, and rebaste the seam, easing the back onto the front. Trim off the uneven edges at the neck and armseye. In some cases a small dart or tiny tucks may be made in the front shoulder to remove these wrinkles.

**Shoulders too wide.**—For this defect see Figures 4 and 8, A. Very often in large-sized patterns and ready-made garments the width of the shoulders has been increased in the same proportion as the bust measure. Because the shoulders are a bony structure and the bust is a tissue structure, the shoulders do not necessarily increase in proportion with the bust. Therefore, the garment is apt to be too long on the shoulder and the armseye not in its proper position. This long shoulder tends to give a broad effect to the figure. (Fig. 4.) In the front and back of the pattern fold a small lengthwise dart through the center of the shoulder taking out the necessary amount. Be sure to keep the back shoulder from the neck to the armseye one-half inch longer than the front shoulder. Rip the shoulder seam and recut the armseye from the altered pattern. This preserves the original armseye and is safer than trimming it out. If fullness is desired make tucks or shirring in the front shoulder to take up the extra width.

To alter a ready-made garment, make a small lengthwise dart or a group of tucks in the front shoulder and trim out the armseye in the back.

**Shoulders too narrow.**—Build the shoulders of the garment out to the proper width, keeping the threads of the added pieces straight with those in the garment. This alteration is possible only when making a foundation pattern. There is no remedy if the dress itself has been cut incorrectly. The pattern that was used is too narrow across the shoulders. A size large enough to fit the shoulders, regardless of the bust measure, should be obtained, or the pattern which is too narrow may be split from the center of the shoulder to just below the waistline and spread apart the necessary amount. Instead of

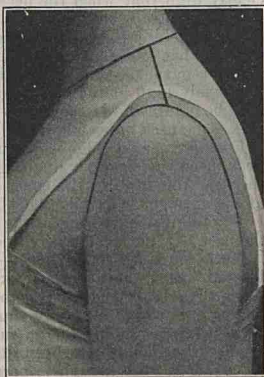


FIG. 6.—Correct positions on the figure for neck, shoulder, and armseye lines

splitting the pattern, a fold may be laid in the material in the same position and recut.

**Garment stands away from shoulder.**—Increase the width of the shoulder seam until the garment fits closely to the shoulder, being careful to keep the seam in its correct location. If there is a dip between the neck and the tip of the shoulder, make the seam wider in the center than at the ends.

**Dart bulging at end.**—Any dart that has been made too wide for its length will bulge at the end. Rip out the dart and pin it in the correct width. In some cases the dart may be lengthened instead of made narrower.

#### FITTING THE NECK

After fitting the shoulders, the next part to be adjusted is the neck line. It should form a good curve from the prominent bone at the base of the neck in the back to just above the collar bone in the center front. (Figs. 6 and 16.) The line should be high rather than low in the back and on the sides. A cord may be placed about the neck to help find the correct position. This line in the neck of a dress should fit snugly, but not tightly (fig. 2), and be sufficiently high that when the neckband or collar is pinned to it, there will be no strain anywhere. A  $\frac{3}{8}$ -inch seam allowance is sufficient. When attaching the collar or neckband to the garment, hold the neck edge so that it does not stretch.

For a garment with a close-fitting collar, keep the neck line comparatively high at the back and sides in order that a tailored effect may be obtained. If the collar is placed low it never looks well and makes the neck appear large. (Fig. 4.)

For the person who is plump and rounded at the back of the neck, keep the shoulder line slightly back of its normal position and the neck line high in the back. A slight fullness at the center back of the garment will make it fit better.

The following are some of the defects which may be found in fitting the neck of a garment, with directions for correcting them:

**Neck too small or too high.**—After the shoulder line is correctly located, mark the normal neck line with chalk or a row of pins. (Fig. 8, B.) If the neck is too high, snip the neck edge at right angles every half inch. Be sure to allow three-eighths inch for a seam between the end of the cuts and the normal neck line. When the neck line is in the right position but too tight, let out the shoulder seam if it is wide enough to permit.

**Neck bulging in front.**—If the bulging has been caused by stretching the neck edge, place two rows of small running stitches an eighth of an inch apart at the neck line; draw up the required amount and fasten the threads securely. If the bulge is slight, raising the front at the shoulder seams will suffice.

If the bulge is too large to be altered by either of the above methods (fig. 7, A), open the shoulder seam and slip the front of the shoulder beyond the armseye line until the lengthwise threads are parallel with the center front line (fig. 7, B), build up the neck line and trim out the armseye. (Fig. 7, B, left.) On stout figures the following method is very successful: Leave the armseye unchanged and form the extra fullness into a dart, small tucks, or shir-

ring in the front shoulder. (Fig. 7, B, right.) Then build up the neck line with added pieces. Unless the dress is to have a collar or trimming, only the foundation pattern should be altered in this way.

Never take out a bulge by lapping the fronts unevenly or by making a dart in the center front. In either of these cases the lengthwise threads of the material would not remain parallel with the center front.

If the cause of the bulging is an improperly placed vest, take it out and place it in its proper position, flattening out all wrinkles.

**Neck bulging in back.**—Be sure that the shoulder line is correctly located. If the bulge is small, ease in the extra fullness when finishing the neck edge. If too much extra width to be eased in was added when cutting the back (see "Cutting," p. 4), shirring or a group of tiny tucks will take up the extra fullness. If the bulge is large and caused by an irregularity of pattern or figure (fig. 8, A) rip the shoulder and underarm seams. Raise the back if necessary, smooth out the bulge, and form a new shoulder line.

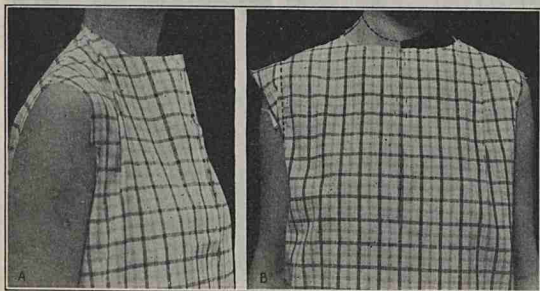


FIG. 7.—A. Wrinkle from neck to armseye due to sloping shoulder. Neck line bulging in front. B. Two methods of correcting neck bulging in front

Build up the neck line at the back or trim it out as required. Trim out the armseye at the shoulder if necessary.

**Neck too large.**—After the shoulder line is correctly placed, build up the neck with fitted pieces according to directions given under "Neck bulging in front," page 10. In some garments the shoulder seams may be made wider in order to remedy a large neck, but very often this method is not successful.

**Horizontal wrinkles at center front of neck.**—The neck of the garment may be too high in front. Snip at right angles to the edge until the correct line is obtained and the wrinkles disappear. Be careful, however, to leave a seam allowance. If these wrinkles occur on a stooped, flat-chested figure, open the shoulder and underarm seams, raise the front, and smooth it out across the chest. Form new shoulder seams and armseye and neck lines. The defect may also be caused by very erect or square shoulders. (See "Diagonal wrinkles from tip of shoulder to center front or center back," p. 8.)



**Horizontal wrinkles across back of neck.**—The neck is probably too high and too tight. These wrinkles may also be the result of an improperly fitted shoulder. Open the shoulder seam and ease the back onto the front, allowing for slight fullness to be gathered into the neckband at the center back. It may be necessary to raise the entire back of the garment to provide this fullness. Build out the shoulder to the correct armseye line if necessary. (See "Adjusting the armseye," p. 21.)

**Neck too narrow in front.**—Open the shoulder seam and slip the front toward the neck without changing the width of the shoulder seam. In some materials the front shoulder edge may also be

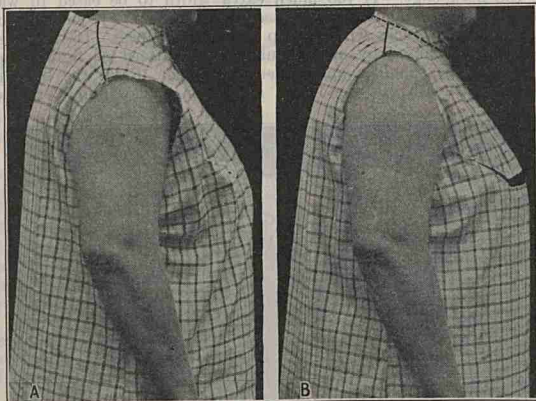


FIG. 8.—A. Defects in a dress cut from a size 48 commercial pattern: Neck bulging in back; neck too large; shoulder line incorrectly located; shoulders too wide; diagonal wrinkles from bust line to underarm seam; waist bulging at front of armseye; too much fullness gathered into front of underarm seam. B. Dress shown in A correctly fitted. A plait one-half inch wide was taken from each center back shoulder to bottom of dress. A dart was made in the front of the shoulder (fig. 11, a). The back of the dress was raised  $1\frac{1}{2}$  inches. Part of the fullness under arm was made into two small darts (fig. 11, b and c). The armholes were trimmed out in back (fig. 9, A). The correct neck line was marked with pins. One-half inch was eased into each back shoulder. The front was slashed and dropped as shown in Figure 12

stretched and rebasted to the back edge to relieve this tightness. Be sure in every case that the lengthwise threads lie parallel with the center front line.

**Neck and shoulders sliding back.**—This fault is most common in dresses and blouses with kimono sleeves although it often occurs in other styles. Either the shoulder line is not well placed, the neck may be cut out too large, or the front and back do not balance at the underarm seam. The difficulty is not usually detected until the garment is worn for the first time. To be sure it will not appear after the dress is finished, test the hang of the dress before the underarm seam is basted. First, be sure the shoulder seam is in its

correct position. (See "Fitting the shoulders," p. 7.) Then observe whether the front and back edges of the underarm seam hang evenly or whether one extends below the other. If the back extends above the front at the armhole (fig. 9, A), and would have to be pulled down in order to be basted according to the pattern markings, then this would cause the dress to slide back at the neck and shoulders. The front and back of a dress should be so balanced on the figure that they are even at the armhole. Then the dress stays in position at the shoulders.

To remedy this defect let the front and back edges of the underarm seam fall naturally from the armpit to the floor. Pin them

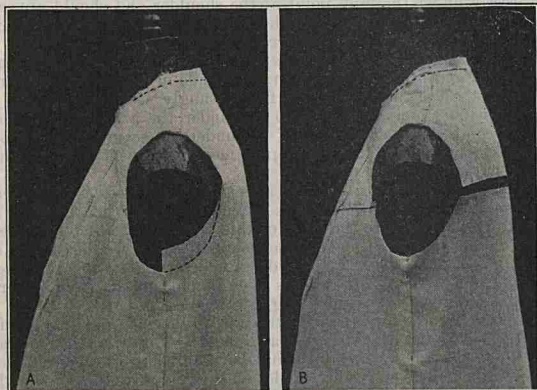


FIG. 9.—A. Method of balancing dress at underarm seam. If this dress had been basted according to pattern markings it would slide back on neck and shoulders. Dotted line shows one method of altering armhole. B. Another method of altering the armhole in A, which does not change the original size but can be done only on a foundation pattern.

together in this position and baste. For a slender figure trim out the armhole in the back if the back edge of the underarm seam does not extend more than one-half inch above the front edge. (Fig. 9, A.) If the figure is large or the difference is more than one-half inch, trim out the armhole in the back and increase the width of the shoulder seams or make the following alterations on the foundation pattern: Measure the distance the back edge extends above the front edge of the armhole. Rip out the underarm seam and take out half of this amount in a plait across the chest. (Fig. 9, B.) Let out the other half by cutting a slash across the back, spreading it evenly and adding a piece of material. (Fig. 9, B.) In this method the armhole measurement remains unchanged.

On some figures one or more small darts taken in the front at the underarm seam about 3 inches below the underarm curve, or a dart at the belt line, may keep the neck and shoulders from sliding back.

If the design of the dress causes more weight of material to be in the back than in the front, the neck and shoulders will slide back. Fastening the shoulder seam of the dress to the shoulder strap of an undergarment, sewing weights in the front hem, or placing a semi-fitted lining in the dress will aid in keeping it properly adjusted.

#### FITTING THE BUST, HIPS, AND OTHER PARTS OF THE TRUNK

The underarm seam is the place to make most changes which are necessary on account of irregularities of bust, hips, back, and abdomen. These parts should be fitted after the shoulder seams and the neck line have been properly adjusted. The underarm seam should be directly under the high point of the shoulder and should appear to be a continuation of the shoulder seam. In Figure 10, A and B, underarm seams are shown in correct and incorrect positions.

An allowance of several inches is made on all patterns for looseness at the bust and hips, and any alteration made in the underarm seam should not cause the garment to fit too snugly at any point. If a dress fits too loosely, it is apt to sag under the arms and will be neither comfortable nor neat. If the underarm seam is placed too far back, it will make the bust appear more prominent and give the back a narrow appearance.

Before pinning or basting the underarm seam, test as described on page 12, "Neck and shoulders sliding back." When basting, a little fullness eased into the front of this seam for the first 10 inches below the armhole will make a garment set better whether it has a set-in or a kimono sleeve. Small darts will serve the same purpose. (Fig. 11, *b* and *c*.) This fullness must be only in the front, otherwise the underarm seam will swing toward the front.

On stout figures the crosswise threads of the material may slant slightly downward near the underarm seams. However, the general rule holds that these threads should be parallel to the floor in the center front. The garment should fit easily across the bust with some looseness. Care should be taken not to fit any garment too tightly across the back or the bust.

The figure with large bust and small hips and abdomen should be fitted loosely below the bust line in order not to exaggerate the size of the bust. Large hips seem smaller if the waist is fitted loosely, especially under the arms. The figure with a large abdomen is the most difficult to fit, especially if the bust is small.

Skirts may be sewed onto a semifitted waist or onto a fitted belt. In either case pin the skirt to the belt or waist, keeping the center back and the center front of the skirt on the corresponding points of the belt with the openings together. The skirt should hang straight down without slanting to the front or back. Then the side seams will all be perpendicular to the floor unless the skirt is circular. The belt line should be slightly lower in front than in the back. Fullness is adjusted by a gathering thread or plaits. In laying plaits, use a tape measure to keep them even. They should be parallel with the center front and back and with the side seams. The outer edge of most plaits is on the straight of the material. Side seams in a skirt are usually in the same position as the lower part of the underarm seams of a one-piece dress. (Fig. 10, B.) In

general, finish the top before adjusting the length, whether the skirt is made on a belt or a waist. In skirts that must be straight at the lower edge, such as plaited ones and those of bordered materials, finish the lower edge before the skirt is hung, and make the necessary adjustments at the belt.

If there is extra fullness in a skirt, take it out equally at the side seams, keeping the material hanging straight. Most altering will be done at the hips. Fullness is usually distributed at the sides, leaving the back and front plain, though this varies with fashion.

In addition to these general points, the following special ones are often met:

**Dress too loose at bust and hips.**—Make the underarm seam wider. If only the back of the garment is too wide, alter only the back edge of the underarm seam. This change is best for a garment that is only slightly too large.

If a garment is very loose below the bust line and also measures too large around the bottom, it may be recut after altering the paper pattern, as follows: Fold two lengthwise darts in the pattern, one in the back and one in the front, beginning at the bust line or just below it and continuing to the bottom of the skirt. The width of these darts will be determined by the amount of material to be taken out. They should taper so slightly that the pattern will lie flat. This alteration lowers the armseye.

Cut it higher when recutting the garment. Be careful not to make the width of the skirt at the bottom narrower than the bust measure. This method should never be used to make the underarm seam fall straight from the under arm, as it can not be done successfully in this way. However, it is effective in fitting figures with hips small in proportion to the bust. Do not make the hip measure of the dress too small because this makes the bust seem larger.



FIG. 10.—A. Underarm seam slanting toward front. Sleeve wrinkling from top to under arm. B. Dress shown in A correctly fitted. Entire back of dress raised  $1\frac{1}{2}$  inches and front edge of underarm seam eased onto the back edge for several inches below armseye. Armseye of dress recut as in Figure 9. A. Sleeve cut three-fourths of an inch lower under arm.

If the garment is too large all over, lay plaits the entire length of the front and back pattern from the center of the shoulder to the bottom and parallel to the center front and back. The width of the plaits will be determined by the amount to be taken out. Recut the garment from the altered pattern.

**Underarm seams slanting toward back.**—The back of the dress or blouse swings away from the figure if the underarm seams fall toward the back. Rip the shoulder and underarm seams, and raise the back of the garment at the shoulder without altering the neck line. At the underarm seam this will bring the back higher than the front, and after the seam is basted the armseye must be recut.

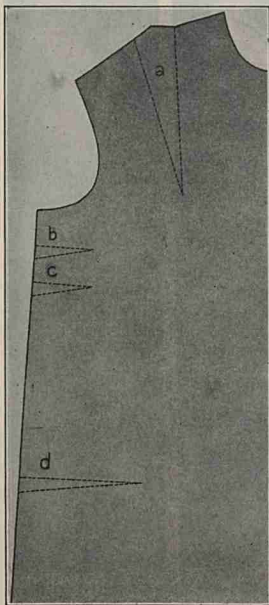


FIG. 11.—Diagram showing the correct placing of darts; *a*, shoulder dart; *b* and *c*, underarm darts; *d*, hip dart

**Underarm seam slanting toward front.**—This defect will always make the skirt swing out in front. (Fig. 10, A.) There are several ways of correcting it.

Open the underarm seam and take a dart parallel to the floor about 3 to 5 inches long on the front edge at the belt line (fig. 11, *d*) or at the fullest part of the bust (fig. 11, *b* and *c*). One or more darts in either of these places, or both, are especially needed in dresses for stout figures, but a small dart under the arm improves the hang of any dress. The width of the darts will vary with the figure and with the number needed. Sometimes gathers are used (fig. 8, A), but are not so satisfactory unless the fullness is slight.

Another method that is effective on large figures is as follows: Rip the entire underarm seam and the shoulder seam two-thirds of the way from the armseye to the neck. Raise the front at the shoulder, without altering the neck line.

Lay the fullness thus obtained in a dart from the shoulder seam to the bust line and parallel to the center front. (Fig. 11, *a*.) Unless the shoulder has been cut too wide, this change can be made only on the foundation pattern. Build out the shoulder and form a new armseye as shown in Figure 19. Tucks or shirring may be used instead of a dart. If other darts are necessary, make them at the belt line rather than under the arm. Darts will not correct this difficulty in every case; for example, in a garment with a bust line higher than that of the figure. (See next section.)

**Diagonal wrinkles from bust line to underarm seam; garment swings to front.**—These wrinkles may be found in fitting the figure which is much narrower across the back than across the chest or which has sloping shoulders. (See next section.) However, on a very erect person with an unusually large bust, whether a large or a small figure, the bust line of the garment may be higher than that of the figure, thus causing these folds. (Fig. 8, A.) In this case darts on the underarm seam will not correct them, and the following changes can be made only on a foundation or paper pattern.

Make a slash straight across the center third of the front at the bust line, continuing it diagonally to within a half inch of the armscye, as shown in Figure 8, B. Let the garment spread below the slash until the wrinkles disappear and it hangs straight in front. Insert a piece of cloth to fill in the opening. When altered by this method the foundation pattern must be cut down the center front fold and more material added in the front to straighten the line from the neck to the bottom of the dress. (Fig. 12.) Use the original underarm seam (fig. 12, *b*) if no more width is needed at the bottom or if the figure has small hips in proportion to the bust.

**Dress sagging under arm.**—Diagonal folds will appear on either or both sides of the underarm seam. (Fig. 8, A.) Very often in ready-made coats and dresses these diagonal folds appear in the back from the shoulder blades to the underarm seam. They are caused by sloping shoulders (see "Diagonal wrinkles from armhole to neck end of shoulder seam," p. 8), by the shoulder of the garment being too wide (see "Shoulders too wide," p. 9), or by the garment being too large (see "Dress too loose at bust and hips," p. 15). If the sagging folds appear only in front, rip the underarm seam and fold in one or two darts (fig. 11, *b* and *c*) on the front edge near the armscye, or a shoulder dart (fig. 11, *a*) may correct the defect. If only the back sags, rip the shoulder and underarm seams, lift the back above the front, baste the seams, and mark a new armscye line in the back. If the folds appear in both the back and the front, increase the width of the shoulder seam at the armscye end until the wrinkles disappear. Recut the armscye.

**Dress too small at bust and hips.**—Let out the underarm seam, or if the garment is long enough, raise it at the shoulders until it is not tight at the bust and hips. The latter method can be used only when the shoulders have been cut too wide. These methods may be used if the garment is but slightly too small.

If after testing a pattern it is found that only the hip measure is too small, add width to the garment by slanting the underarm seams gradually from the armscye to the bottom of the skirt. As much as 2 inches may be added to each seam. Add the same amount to both the back and the front seam edges. (Fig. 14, *b*.) For a large woman who needs much fullness in the back of the skirt, lay plaits down the center back and allow them to fall loose below the belt.

Fullness may be added at the hip line when cutting the dress by slashing the back and front at right angles to the underarm seam at the belt line. (Fig. 14, *c*.) Add an extension below the slash. Plait or gather in this fullness to the upper edge of the slash. To add fullness to the bust in a similar way, cut a slash near the center front of the armscye and at right angles to it. (Fig. 15, *ab*.)

Extend the lower edge of the slash (fig. 15) and gather it to the upper edge. (Fig. 13.)

Another method of adding fullness when cutting out the garment is to swing the center front edge of the pattern from one-fourth inch to 3 inches off the lengthwise fold of the goods at the bottom, but keep it on the fold at the neck line. Another method is to cut the garment with a lengthwise dart folded in the material from the shoulder to the bottom. Let the dart start at the tip of the shoulder and increase in width from 1 to 2 inches at the bottom. One edge of the dart must always be on the straight of the cloth. By these methods the same amount of fullness can be added as when the pattern is split through the center, but the position of the shoulder and armseye lines will be changed from the original pattern. If the abdomen is large, either of these methods is satisfactory.

If the dress is cut out and none of the above methods can be used, insert an inverted box plait or gathered portion in

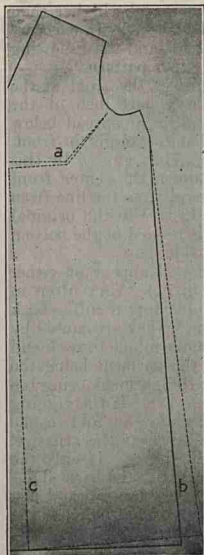


FIG. 12.—Method of altering foundation or paper pattern for diagonal wrinkles from bust line to underarm seam. (See fig. 8, A and B)

the underarm seam from the belt line to the bottom of the skirt or insert a gusset from the armhole to the bottom of the garment, placing the point at the armhole. If only the front is narrow, set in a panel the entire length of the front. These methods are apt to give a patched effect unless they are skillfully managed.

The following alteration can be made only on the pattern. Split the back and front of the pattern up to within one-fourth inch of the center of the shoulder and spread the pattern apart at the bot-

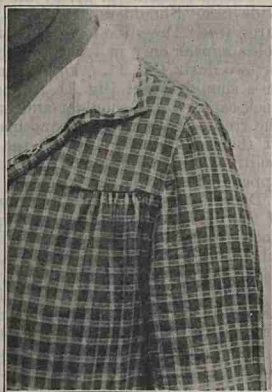


FIG. 13.—Method of adding fullness at bust line. See Figure 15 for method of cutting. Correct armseye and sleeve lines. Note that the threads of material over the upper arm and across the bust are parallel to the floor

tom until the necessary width has been added. These cuts should be parallel with the center front and the center back.

**Waist too tight across back.**—The most successful remedy for this difficulty is to rip out the sleeves and set them in a lining. Shaped pieces of the dress material, about 2 inches wide, should be basted around the armseye on the right side of the lining before setting in the sleeve. This prevents the lining from showing at the armseye. Bind or face the armholes of the dress.

If this method is not desirable and the style of the dress will permit, set a panel of material or of trimming in the center back.

As a last resort, cut a new back as follows: Lay a small lengthwise fold in the material from the center of the shoulder to the bottom, parallel with the center back, or split the pattern on the same line and spread it the required amount. This alteration is likely to make the shoulders too wide. (See "Shoulders too wide," p. 9).

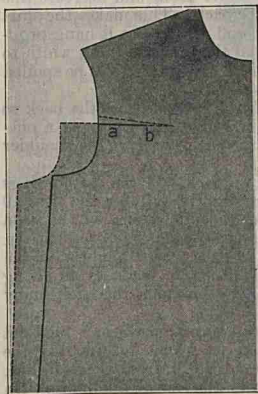


FIG. 15.—Method of altering pattern to add fullness at the bust line. See Figure 13 for finished garment. Solid lines show original pattern. Extra fullness is gathered to slash *ab*. Dotted lines show dart and new cutting line.

material in the seam if there is no extra seam allowance. If these changes are made, increase the size of the sleeve by letting out the seam or setting in a gusset from the armhole to the elbow.

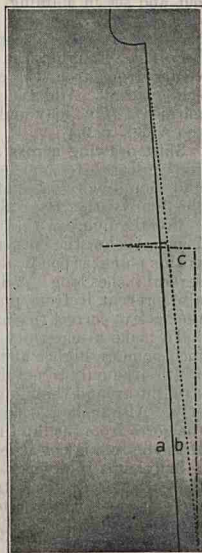


FIG. 14.—Methods of adding width at the hip line: *a*, original pattern; *b*, extended underarm seam; *c*, method of adding gathers and width.

**Waist drawing in under arm.**—The armseye may be too high and narrow, the sleeve may be too small for the armseye, or the waist may be fitted too closely under the arm. The defect appears most often in figures with a large bust. To remedy, trim the armhole lower under the arm (see "Armseye too high under arm," p. 22), or widen the armseye by letting out the underarm seam or by setting a strip of



**Horizontal wrinkles across chest.**—These wrinkles are most likely to appear on thin figures if the measure from armhole to armhole across the chest of the pattern is too narrow. A pattern with a wider shoulder should have been used. The sleeves may be ripped out and set in a lining (see "Waist too tight across back," p. 19), or a vest or a panel may be set in the full length of the front. These are the only ways of correcting such a defect after the garment has been cut. To alter the foundation pattern, split each side of the center front from the center of the shoulders and parallel to the center front. Add the necessary width to the entire length of the garment. This may make the shoulders too wide. (See "Shoulders too wide," p. 9.)

**Skirt drawing across abdomen.**—The side seams may not be correctly placed, too much fullness may have been drawn to the back and should be redistributed, or the skirt may not have been cut to fit the figure with a large abdomen.

For the figure with a large abdomen, mark the front of the skirt 7 inches below the normal waistline on the hip seam and make a dart at this point perpendicular to the seam, about one-half inch wide and several inches long. A dart of this kind on each side of the skirt will also prevent it from pushing forward at the bottom. Do not lift the back to correct this as it pulls the skirt seams out of place.

To make a maternity skirt or one for a large abdomen cut it an inch or more higher at the top in the center front and decrease this width gradually to nothing at the center back. This makes the skirt straight around the figure at the waist and also makes it hang properly. Also make the skirt larger around the top by adding width to the gores from the hip line up. The shape of the skirt will be spoiled if the bottom is not at least as wide as the hip measure.

**Skirt cups in at back.**—Raise the skirt on the belt at the back so the gathers will hang straight from the belt to the hem. If a one-piece dress needs this alteration, raise the entire back at the shoulder seams. (Fig. 10, A and B.)

**Skirt seams swinging toward front or back.**—If the skirt swings toward the front hold the front edge slightly full for the first 10 inches from the belt line, when basting the side seam. If the seam slopes much, a small dart may be made on each side of the front underneath the belt. The skirt may also be raised slightly in the back, or lowered slightly in front. If it has a tendency to swing out in the back, this may be corrected by lowering the back or by raising the sides and front, or both.

**Skirt too large at hips.**—If there are two or more seams take out the fullness at the seams. If there are no seams, fullness may be taken out in vertical darts which extend down from the belt line. The position of these darts will depend on the size of the figure. On slender figures make the darts on the hip line. For maternity wear or for a figure with large hips or abdomen divide the skirt into quarters, marking these points at center front, center back, and hips. Place a dart at the center of each quarter.

**Skirt too small at hips.**—If extra allowance has been made on the side seams, let the seams out. If the skirt is gored and it is long enough, lift the skirt and form a new waistline. If the skirt is not gored, add an extra width of material to the entire length.

## FITTING THE ARMS

## ADJUSTING THE ARMSYCE

The location of the armsyce and the fitting of the sleeve into the armsyce are two very important steps in the fitting of a garment. The armsyce seam when viewed from the side should show a good curve over the top of the shoulder. (Figs. 2 and 6.) When viewed from the front, the armsyce seam should lie parallel to the center front (figs. 16 and 17), and when viewed from the back it should be parallel to the center back of the garment. (Figs. 4 and 18.) The armsyce seam should pass over the tip or highest point of the shoulder bone and from this point make a straight line back and front to the crease formed where the arms join the body. (Figs. 13 and 16.)

With close-fitting sleeves the armsyce seam should curve to fit the underarm as closely as is comfortable and must be on the highest point of the shoulder. If the tight-fitting sleeve is set in a wide shoulder, the sleeve will bind the arm and pull at the seam. If it is put into an armsyce that is too large underneath, the dress will pull across the bust.

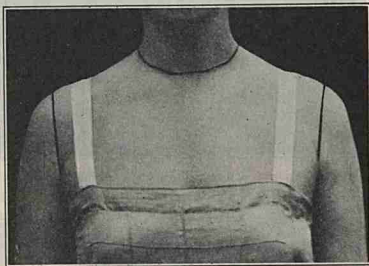


FIG. 16.—Correct location on the figure for armsyce and neck lines. Front view

Stout figures require a closer-fitting armsyce and one that is higher under the arm than do the more slender types.

The shoulder may be wider for a shirt sleeve, extending slightly beyond the tip of the shoulder. The shirt sleeve does not fit so closely as the other types of set-in sleeves. The armhole should be fitted rather loosely for the figure with very round shoulders.

If the armsyce is altered, the sleeve will also need to be altered in order to keep the same relation between the edge of the sleeve and the armsyce. Before altering the armsyce in any way, be sure that the shoulder seam is in its correct position. (Figs. 2 and 6.) Mark the highest point of the armsyce when the garment is being fitted. This point may be at the shoulder seam, but it is most likely to be one-half inch in front of it.

Some of the following alterations may need to be made in fitting the armsyce:

**Armsyce too small.**—Either the shoulder and underarm seams are taken in too much or the armsyce has been cut too small. Let out the shoulder and underarm seams, or only the shoulder seam, depending on how much room is needed. If it is still too small, mark the correct armsyce line (fig. 5) with crayon, basting, or pins. Snip the edge at right angles every half inch, being careful to leave

three-eighths inch for a seam allowance and not to cut beyond the correct location for the armseye.

**Armseye too high under arm.**—After the neck and shoulders have been fitted, snip the edge of the armseye at right angles under the arm until it feels comfortable. Care must be taken not to make the



FIG. 17.—Correct armseye lines on a garment with set-in sleeves, as viewed from the front

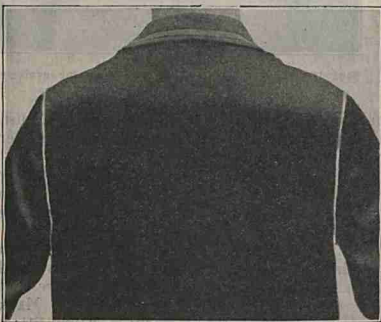


FIG. 18.—Correct armseye lines on a garment with set-in sleeves, as viewed from the back. For side view, see Figure 2

armseye too low or too wide at the under arm. All bulges should be remedied before the size of the armhole is changed.

**Armseye too large.**—In most instances this defect can be remedied by taking wider shoulder seams and underarm seams, or it may be necessary to alter only one or the other. However, if the armseye tends to bulge at the front (fig. 8, A), or the back, or both, taking in the seams will not suffice. (See next section.)

**Waist bulging at front of armseye.**—These bulges are often caused by incorrect proportion from the shoulder to the under arm or they may be found on an erect figure with a large bust. If the bulge is small, take a small diagonal dart in the pattern from the armseye toward the tip of the bust and

recut the armseye. In some materials a slight bulge may be removed by shrinking out the extra fullness or easing it into the seam.

For the erect, large-busted figure a dart placed from the shoulder to the bust line is the best remedy. If the shoulder is too wide, this change can be made on the garment. Rip the shoulder seam and form the dart wide enough to remove the bulge at the armseye. (Fig. 19.) If the shoulder is too narrow, make this change only on

the foundation pattern. After laying the dart as described above, widen the front of the shoulder at the armseye. (Fig. 19.)

Another method which can be used on the foundation pattern is to open the underarm seam and drop the front lower than the back. Build up the front even with the back and form a small dart in the front under the arm (fig. 11, *b*) to prevent the underarm seam from swinging forward.

**Waist bulging at back of armseye.**—Round shoulders will always cause a loose armhole at the back. If the bulge is small, rip the shoulder seam three-fourths of the distance from the armseye to the neck and move the back up on the front, thus taking a wider seam off the back than off the front at the shoulder end. Be sure in doing this not to move the shoulder seam out of its correct position. (Figs. 2 and 6.)

Another simple method is to recut the back after folding a small dart in the pattern at right angles to and through the center back of the armseye. If there is a large bulge which can not be removed by either of the above methods, as a last resort make a dart in the same position in the dress. In woolen materials the fullness may be gathered and shrunk out until the bulge has entirely disappeared.

A method which can be used only on the paper or muslin pattern is to cut a slash one-third of the distance across the center of the back over the shoulder blades. Continue each end of the slash downward diagonally to within one-half inch of the armhole and let the garment drop until the bulge is removed and the back hangs straight. The more stooped or round shouldered the figure the wider the slash will need to be spread. Insert a piece of cloth to fill this space. Since this spoils the center line, cut the foundation pattern down the center back, lay it flat, and add a strip of material to straighten the line from the neck to the bottom of the dress. This alteration is the same in principle as that for "Diagonal wrinkles from bust line to underarm seam," page 17. (Figs. 8, B, and 12.)

**Armseye located beyond tip of shoulder.**—Examples of this defect are shown in Figures 4 and 5. (See "Shoulders too wide," p. 9.)

**Wrinkles from tip of bust to armseye.**—These wrinkles sometimes appear if the figure has a large bust and is flat chested. Rip the



FIG. 19.—Method of removing a bulge from the front of the armseye (Fig. 8, A). Small tucks or shirring may be used instead of a dart

shoulder seam two-thirds of the distance from the armseye to the neck and form a dart, tucks, or shirring in the front shoulder, according to the directions given under "Waist bulging at front of armseye," page 22. (See Fig. 19.)

#### SETTING IN THE SLEEVE

The fit of sleeves depends first of all on having the correct armseye line, as discussed in the preceding section. It is also determined by the accuracy with which the sleeves were cut from the pattern (see "Cutting," p. 4), by the method used in attaching them to the armseye, and by the cut and style of the sleeve used. Too much emphasis can not be placed on this part of garment fitting.

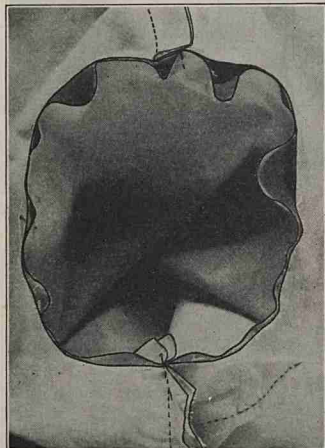


FIG. 20.—Sleeve pinned into the armseye at the quarter points, showing the relative lengths of the two edges

When properly placed in the armseye, a set-in sleeve should have no fullness on the lower half of the armseye except in the case of very fleshy arms, when some extra room is needed. There is seldom any gathering over the upper half, although the sleeve edge should always measure an inch or more longer than the edge of the armseye. (Fig. 20.) This is eased in when the sleeve is set in and prevents an unattractive and uncomfortable strain across the arm.

After all other parts of the garment have been fitted and the sleeve has been made, baste it into the armseye as follows:

Locate the highest and the lowest points on the armhole line of the sleeve. These are the only points on the sleeve edge where it is not bias, if the sleeve has been cut correctly. Then locate the quarter points of the armseye. To do this, fold from the high point of the shoulder (see "Adjusting the armseye," p. 21) to the opposite or lowest point of the armseye, and mark these points with pins. Place the highest and lowest points together and thus locate the quarter points. The upper and lower halves will also be established. Some like to use the notches found on the commercial pattern. If no alterations have been made in the fitting, these notches may be right. However, a sleeve does not always fit well if the original pattern markings are used. Therefore it is well to locate and connect the highest and lowest points on both the armseye and the sleeve. (Fig. 20.) This is the method the inexperienced should use, especially

when working alone. The sleeves may also be located in the armscye while the garment is on the figure.

To determine which is the right or the left sleeve, fold it through the center lengthwise with the sleeve seam edges together. In the shirt or middy-blouse type the armscye edges coincide and either sleeve may be placed in either armhole, provided there is no right and left finish at the bottom. The sleeve and underarm seams will be continuous. If one side of the sleeve is only slightly higher than the other (fig. 22, B) and the top curve of the front and the back lie in the same general direction, the high side is the back. The underarm and sleeve seam will also be continuous in this type of sleeve. If one side is very much higher than the other and the curves at the top do not lie in the same general direction, the high side is the front. This sleeve seam will be placed about  $1\frac{1}{2}$  inches in front of the underarm seam. This latter type of sleeve is almost never found at the present time.

Place each sleeve in its correct armscye, having the right or wrong side of the garment out,

depending on which side the first seam will be stitched. For a felled or French seam, the first stitching is made on the right

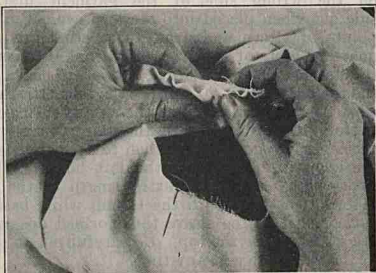


FIG. 21.—Correct position for holding the armscye seam while basting in the sleeve. The fullness is eased in over the top half (fig. 20), thus forming the ruffled edge

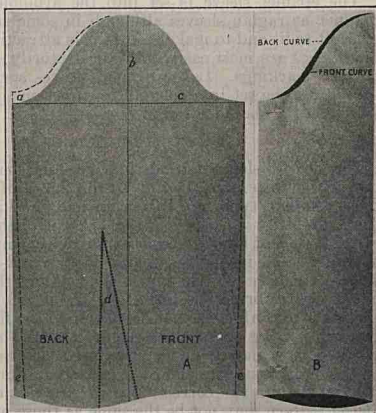


FIG. 22.—A. Diagram showing some sleeve alterations; *a*, portion that may be added when cutting sleeve for large upper arm; *b* and *c*, position of lengthwise and crosswise threads at center when cutting a sleeve; *d* and *e*, position of dart and alteration of sleeve seam to make a tight-fitted one-piece sleeve. B. Sleeve having seam continuous with underarm seam, folded through center to show differences in the curves at the top and bottom. Black portions are the back of the sleeve extending beyond the front

side of the garment and the sleeve is wrong side out as it is drawn up into the armscye. When the seams are to be stitched on the wrong side of the garment first, the sleeve is right side out when placed into the armscye. Pin the highest and lowest points of sleeve and armscye together, and pin the sleeve to the quarter points of the armscye so that there is only slight fullness in the lower half of the sleeve. This will leave most of the fullness in the top half. (Fig. 20.) Place the pins at right angles to the armscye edges and pointing toward the cuff of the sleeve. (Fig. 20.)

Hold the sleeve side of the seam toward the worker when connecting these points and when basting the sleeve in position. Hold the edges in place with the left hand. With the thumb on the sleeve side, ease in the extra length of the sleeve by pushing the material in place with the thumb while basting. (Fig. 21.) The ruffled edge of the sleeve thus formed does not indicate that there are gathers over the top. Be careful not to stretch the rounded top of the sleeve edge at any time.

With some material, especially wool, it is necessary to place two rows of fine gathering over the top of the sleeve and adjust the size to the armscye. Before the sleeve is stitched, shrink these gathers out by steaming over a pressing cushion with a damp cloth.

The epaulet sleeve is set into the armhole in the same general manner as raglan sleeves although in some styles or cuts it is very difficult to fit and to make so that it is attractive on the figure. Raglan sleeves are most easily and satisfactorily set in by following the pattern markings. Large draped sleeves such as the dolman type, should also be set in according to directions given with the pattern, provided the shoulder line is correct.

#### ADJUSTING THE SLEEVE

The fit of a sleeve depends in a large measure on the type and the cut of the pattern in relation to the figure of the wearer. The two most common types are the set-in and the kimono sleeve, although there are many variations of each. Some of these are better suited to certain types of figures than others. For example, raglan sleeves have a tendency to make the wearer look round-shouldered, and set-in sleeves are more satisfactory on stout figures than are kimono sleeves. Set-in sleeves break the line at the shoulder of a garment and allow the waist to conform somewhat better to the lines of the figure under the arm. Long slight arms require sleeves that are almost straight, whereas muscular or fleshy arms need sleeves that are more curved on the underarm seam and have more room for the bend at the elbow.

Even though the correct type of sleeve is chosen the proportions of the pattern may not be the same as those of the arm. For example, if the top curve of the sleeve is too high or too low the sleeve will be ill-fitting unless carefully altered.

The set-in sleeve is the most difficult to fit. The simplest style and the one that gives the least trouble is the shirt sleeve which is used on some house dresses and on middy blouses, men's shirts, and children's clothes. It is not so trim as the more snugly fitted set-in sleeve, but the looseness is desirable for these garments.

When properly cut and fitted the set-in sleeve should hang straight from the tip of the shoulder (fig. 13) and neither the waist nor the sleeve should feel tight or should draw at any place when the arm

is in any natural position. If the correct points on the sleeve and armseye have been used in setting in the sleeves (p. 24), and they were cut carefully, the lengthwise threads of the cloth will run in vertical lines from the top of the shoulder to the elbow. The crosswise threads will run parallel to the floor at the level of the armpit (fig. 13). With properly fitted sleeves it will be possible to place either hand on the opposite shoulder without discomfort. There will be ample length from elbow to wrist in this position or when the arm is bent. Also there will be sufficient length from the elbow to the back of the armseye; otherwise the sleeve is likely to pull at the armhole before the garment is worn out. The inside sleeve seam should be in line with the thumb when the hand hangs naturally at the side.

Measures taken of the arm should check closely with those of the pattern. A sleeve that is short from the shoulder to the level of the armpit and the wrinkles thus resulting are shown in Figures 10, A, and 23. For comfort, a sleeve should be 2 inches or more wider than the measurement of the upper arm. Freedom at the elbow is also essential in a close-fitting sleeve.

The kimono sleeve which is cut in one piece with the dress or blouse requires little fitting. If a long, fairly close-fitting sleeve is desired in a kimono dress, a small dart is needed at the elbow on the underside. This provides more fullness and, therefore, more freedom. This type of sleeve should never be made tight at the underarm. The kimono sleeve should not be overfitted. Its success lies in its freedom of line and in the ease of its fit. If correctly fitted a fold will begin near the tip of the shoulder and fall straight to the waistline in both the front and the back. (Fig. 3.) This fold should never be fitted out.

Some of the defects found in sleeves and methods of correcting them are as follows:

**Sleeve too large at armseye.**—This difficulty is not likely to occur unless the armseye has been made smaller than the pattern. If the difference is less than 1 inch, take out the extra width at the sleeve seam. If more than 1 inch needs to be taken out, recut the sleeve after altering the pattern so that half of the excess width is taken from the underarm seam and the remaining half from the center of the sleeve. (See "Sleeve wrinkling from top to under arm," p. 28.)

**Sleeve too large at bottom.**—Widen the seam until the sleeve is the desired width. If a tight-fitting sleeve is wanted, fold a dart from the wrist to the elbow as follows:

Draw a line from a point  $1\frac{1}{2}$  inches back from the center fold of the sleeve at the elbow to a point one-half inch in front of the center fold at the wrist. (Fig. 22, A, *d*.) This line is folded over on the back of the sleeve until a large enough dart has been taken to make the sleeve fit the lower arm closely. Gradually increase the width of the sleeve seam from top to bottom. (Fig. 22, A, *e*.)

**Twisting sleeve.**—The sleeve may be set in the armseye incorrectly, the straight of the pattern may not have been kept on the straight of the material when cutting (see "Cutting," p. 4), or the pattern itself may be at fault. Directions for setting in sleeves are given on pages 24 to 26.

If the sleeve twists toward the front, open the seam of the sleeve and the lower half of the armseye seam and raise the back of the sleeve on the front about one-half inch. If the sleeve twists toward the back, raise the front on the back in this same way.



If the sleeve pattern has not been placed correctly on the material, recutting it and piecing the edges, or recutting the sleeve from new material is the only remedy.

**Sleeve wrinkling from top to under arm.**—The crosswise threads of the sleeve curve upward across the arm at the level of the armpit, folds appear from the top of the sleeve to the under arm, and the sleeve hangs out at the elbow. (Fig. 23.) The shirt or middy-blouse sleeve hangs this way naturally and should not be altered. In other types of set-in sleeves too slight a curve on top is one cause of such wrinkles and should be corrected. Sometimes the distance from the top of the shoulder to the level of the armpit is shorter on the pattern than on the figure. Recut the sleeve, making the curve higher on top, or cut the curve of the sleeve lower under the arm.

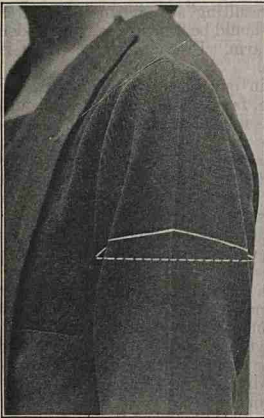


FIG. 23.—Sleeve wrinkling from top to under arm. Sleeve too wide and too short from top to armpit level. Solid line shows upward curve of crosswise threads. Dotted lines show correct line for crosswise threads. (See Fig. 13.)

permit, raise the sleeve in the armhole until the top curve can be widened by rounding off the top and cutting the sleeve lower under the arm. This shortens the sleeve.

If the sleeve can be recut from new material, split the pattern through the center from top to bottom and spread it apart half the needed amount. Add the remaining half at the sleeve seam. Cut the curve over the top as much higher as the pattern was spread through the center and make the back curve on the sleeve (fig. 22, B) higher for a fleshy arm than for a slender one. For example, if the sleeve is to be made 2 inches larger around, add one-half inch to each side of the sleeve seam edge, spread the pattern apart 1 inch through the center, make the curve over the top 1 inch higher, and gradually slope it to the underarm line. This may make the top curve too high.

Either of these methods will make the sleeve higher on top.

Another cause for these wrinkles is that the sleeve may be too large around the arm at the level of the armpit. (Fig. 23.) Increase the width of the sleeve seam and cut the sleeve curve lower under the arm. This prevents the armhole from being made too small as a result of making the sleeve narrower.

Oftentimes these wrinkles are the result of a combination of these two causes, and both must be corrected.

**Sleeve draws across top above level of armpit.**—Whatever the cause of this defect, first be sure the armhole line is correct. (See *Adjusting the armhole*," p. 21.) The sleeve may be in the wrong armhole or it may not be set in correctly. (See *"Setting in the sleeve,"* p. 24.)

Another cause for this defect is that the top curved part of the sleeve is too narrow for the width of the arm. (Fig. 5.) If the width and length of the sleeve

Fit out the extra amount when adjusting it in the armseye. If the extra width is not needed at the seam, use the original seam lines.

**Sleeve binding at back of armseye when arm is bent.**—The waist may be too narrow across the back (see "Waist too tight across back," p. 19), or the back curve of the sleeve at the armseye may be too low. (Fig. 22, B.) This defect is very often found in fitting large fleshy arms. The only remedy without cutting a new sleeve is to let out the seam at the back of the armseye if possible. If a sleeve is cut from new material, make the back curve from one-half to 1 inch higher, decreasing the added width gradually over the top. If the fitting is done on the foundation pattern the sleeve can be pieced.

**Sleeve not hanging straight from shoulder.**—The fullness over the top of the sleeve may need to be readjusted, or the whole sleeve may need to be ripped out, the quarter points located, and the sleeve reset according to directions given on pages 24 to 26.

**Sleeve too short over elbow when arm is bent.**—This fault will be found in fitting a fleshy arm or if the sleeve length from armseye to elbow or from elbow to wrist is too short. The best remedy is to recut the sleeve, making the back of it longer by extending the curves at the top and bottom. (Fig. 22, B.) Another method is to correct

the sleeve of the foundation pattern as follows: Compare the arm measurement (taken when bent) with those of the sleeve, and alter the pattern by splitting the pattern crosswise either above or below the elbow, or both. Spread it apart the necessary amount.

If the sleeve can not be recut, add wider cuffs, bands, or trimming around the bottom of the sleeve to make it long enough.

**Sleeve too tight around upper arm.**—If the arm is very fleshy above the elbow, more fullness is often required in the sleeve than needs to be allowed over the top. If the sleeve has been cut and the seams can not be let out, a gusset may be set in the sleeve seam from the armpit to the elbow, placing the point at the elbow. In order that the size of the armseye may not be changed, a small plait may be placed directly under the arm and pressed very flat. This gives freedom for the arm and gives a better appearance than gathering this added fullness into the armseye.

If the sleeve can be recut, one method is to add 1 inch to the back of the sleeve at the top. (Fig. 22, A, a.) Gather this extra inch into the first 2 or 3 inches of the sleeve seam. This slight fullness is not visible when the sleeve is worn.

Another method that may be used when cutting the sleeves is to curve the sleeve seam edges slightly outward between the armseye and the elbow.



FIG. 24.—Horizontal wrinkle around sleeve at level of armpit

If the sleeve is not close fitting at the bottom, cut the pattern through the center from the bottom to within one-fourth inch of the top and spread it the necessary amount. Any of the above three methods do not change the size of the armseye edge of the sleeve.

If the armseye edge must be increased, see "Sleeve draws across top above level of armpit," p. 28.

**Sleeve puffs at top.**—The fullness may not be well adjusted (see "Setting in the sleeve," p. 24), the armseye may not be correctly located (see "Adjusting the armseye," p. 21), the armseye seam may not be turned toward the neck, or the top curve of the sleeve may be too high. If this curve is too high, rip out the top half of the armseye seam and take a wider seam in the top of the sleeve but not in the armseye of the dress.

**Sleeve puffs at back or front near armseye.**—If the armseye is correctly located (fig. 2) and the sleeve puffs in the back at the armseye, the back curve of the sleeve is too high (fig. 22, B). Rip the necessary portion of the seam, and make a wider seam in the sleeve but not in the dress. Be careful to allow ample room for arm movements. If the sleeve puffs in front at the armseye, alter in a similar manner. The front curve of the sleeve is too high. (Fig. 22, B.)

**Sleeve wrinkling from armpit to elbow.**—The armseye curve of the garment is too high under the arm for the shape of the sleeve. Rip the lower half of the armseye seam and allow the sleeve to fall into its natural position thus causing the wrinkles to disappear. Rebaste in this position. The seam in the sleeve should remain the same width, while that of the armseye of the dress will be lowered and widened directly under the arm.

**Sleeve too long or too short.**—If the sleeve is close fitting and is too long, take two horizontal tucks in the pattern, one halfway from the elbow to the bottom, the other halfway from the elbow to the underarm level. Recut the sleeve from the altered pattern. If this kind of sleeve is too short, split the pattern on the same lines given above for the tucks, spread it the desired amount, and recut the sleeve. In either case take care that the proper position for the elbow is kept in relation to the arm. Thus the pattern for a figure with a long forearm in relation to the upper arm would not need an equal amount added above and below the elbow line of the pattern. In some cases it may only be necessary to move the fullness at the elbow of the sleeve either up or down to fit the arm. This is important for comfort as well as for fit in a snugly fitted sleeve.

If the sleeve is a straight one, with no definite proportion between the upper and lower parts (fig. 22, A and B), lengthen or shorten it by cutting a slash or folding a tuck across the middle of the sleeve. Length may also be added by cutting the sleeve longer at the bottom, keeping the same line as that of the pattern.

**Horizontal wrinkles around sleeve at level of armpit.**—These wrinkles (fig. 24) are formed by both the armseye and the sleeve being too high under the arm or by the sleeve not being wide enough just above the level of the armpit. If the armseye seam is too high under the arm, make it wider at the underarm and cut away the excess material. If the sleeve is not large enough around, let out the sleeve seam or set a gusset in the sleeve seam from the armseye to the elbow. As a last resort, recut the sleeve, making it wider on both the back and front curves (fig. 22, B) without changing the length of the sleeve over the top.

Judging

Fabric

quality

FARMERS' BULLETIN No. 1831  
U.S. DEPARTMENT OF AGRICULTURE

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# JUDGING FABRIC QUALITY

by

BESS VIEMONT MORRISON, Assistant home economics specialist

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Today's consumer looks for satisfactory quality as well as attractive appearance when buying textiles for clothing and household purposes. Never before have the stores offered so wide a variety of fabrics from which to choose, both in yard goods and ready-made articles. They come in myriad hues, textures, designs, and weaves. Chemists are continually perfecting new colors and finishes and making synthetic fibers from materials formerly unthought of as textile possibilities. Textile designers are steadily adding to the array of patterns, in line with modern trends in form and color. Inventors and manufacturers keep pace by providing machinery to produce these new designs and fabrics in quantity for speedy distribution on a national scale.

Each season brings also a new crop of names for weaves, colors, finishes, fabrics, and even fibers, with the result the consumer is at times more hindered than helped in locating the fabric for a particular purpose. It is no longer possible to pick up a fabric and tell what it is made of merely by a casual look and feel. Yet today, just as when to another generation "all wool and a yard wide" told most of the story, the person who buys a fabric wants to know what it is made of, what service it can reasonably be expected to give, will it hold its color, can it be laundered or dry-cleaned, is it warm or cool as compared with others of its kind, will it shrink or stretch and, if so, how much. Few labels give all the facts.

So in answer to widespread demand from consumers, facts on modern fabric construction and finish are brought together here to serve as a background for judging quality.

## Fiber Identification Important

Fiber is the point the consumer checks first in a fabric. Is it made of cotton, linen, wool, silk, synthetic, "hair," or a mixture of fibers? Each has certain characteristics of its own; and unless the consumer knows what fiber is being bought, it is impossible to get satisfactory service from a fabric or to give it proper care.

Sometimes a fabric is made entirely of one fiber. But today the more common practice is to combine two, three, or even more fibers. This makes fiber identification difficult. Besides synthetics are spun and finished to look like natural fibers, and many finishes and treatments are given to both yarns and fabrics.

To aid the purchaser there need to be informative labels on fabrics—labels that give the fiber content in terms of percentage. Indefinite statements such as “part wool” or “silk and acetate” are of no help. “Part wool” may mean a material that is only 5-percent wool, or one that is almost entirely wool. Nor does such a label tell what is the rest of the fiber in the fabric.

If a fabric contains only one fiber, it may sometimes be identified by a simple test. At other times complete identification of the fibers is possible only in a laboratory. In any case, knowing the earmarks and some of the practical tests for each of the principal fibers is a valuable part of shopping knowledge.

## Cotton

Cottons are put to more uses than any other textiles. They are suitable for a multitude of industrial purposes as well as for an almost endless variety of clothing and household uses. In texture they range from heavy, linenlike materials that tailor well to gossamer organdies and marquisesettes for dainty party dresses and filmy glass curtains. They are especially suited to children’s clothing, to house dresses, to men’s work clothes, and to sheets, pillowcases, and other bedding.

Cotton fabrics wash easily and, except for novelties and very fine fabrics, are relatively inexpensive. The fine cottons are higher priced because only the long-staple fibers limited in supply are used for their manufacture and more processes are required to produce the fine cotton yarns.

Mercerization, a chemical treatment applied either to the yarn or to the cloth makes cotton lustrous, smooth, stronger, and more resistant to soiling. Mercerized cottons also take the dye better.

In cottons, as with other materials, greatest satisfaction comes from fabrics that have a pure finish (are virtually free from removable sizing substances) and are woven firmly enough to hold their shape. Take, for example, two qualities of muslin. A good-quality muslin has a smooth, firm texture due to uniform yarns regularly spaced throughout the cloth. It looks practically the same after washing as before because the body depends upon the amount of cotton put into the yarn, not upon a finishing process or sizing material. A poor-quality muslin, on the other hand, has uneven yarns, perhaps defects in the weave, and excessive sizing that gives body to the fabric when it is new but disappears in the washing, leaving the cloth limp and porous.

Once in a while in cotton cloth the ply of the yarn—that is, the number of single strands twisted together to form the yarn for weaving—is used to denote quality. For example, in cotton broadcloth, particularly in men’s ready-made shirts, the term “two-by-two” is commonly used. This means that both the warp and filling yarns are plied. In these materials there are about 225 plied yarns to the square inch. This makes a fine cloth. In “two-by-one” broadcloth only the warp is a ply yarn. The filling yarns are single. The material is coarser, and the total number of yarns to the square inch is much lower—approximately 175.

In buying cotton lace, though a quite different type of fabric, it also pays to look for good balance. Heavy designs on fragile backgrounds soon break out. A firm lace in which the design covers practically all the surface, leaving only a small amount of mesh, wears well. On the other hand, soft laces with scattered designs and considerable mesh snag, stretch, and sag. For greatest satisfaction avoid corded edges around the design motifs. These corded edges roughen, and the fine yarns holding them in place break. Then the loose loops snag readily.

Since one of the chief virtues of cottons is that they wash and iron easily and, if necessity demands, can even be sterilized at high temperatures, it is well to check on shrinkage and color permanence (pp. 18, 19). Some cotton yard goods and ready-made articles have also been given special finishes (pp. 20 to 22).

When a lighted match is touched to an untreated, all-cotton material, it burns quickly with a yellow flame that flashes along and is difficult to put out (p. 10).

**Testing for cottons** The burning cloth gives off an odor of burning paper, burns almost completely, and leaves practically no ash. Mercerized cotton burns a little less rapidly than the untreated, and what ash there is, is black.

This burning test for cotton, or any other fiber for that matter, is satisfactory only when the fabric has not had some special finish and when just one kind of fiber has been used. Cottons with a special finish sometimes burn with a flame similar to the untreated, but they char rather than burn completely, and the ash retains the shape of the original cloth (p. 10).

## Linen

Linen is stiffer and more lustrous than cotton. Many of the heavier linens, especially the table damasks, have a leathery feel. Linen materials absorb water readily and, unless the fabric is heavy and closely woven, they dry quickly. Because of this rapid evaporation of moisture, the thinner linens are very desirable for hot-weather wear. Most linen fabrics are made from long, smooth fibers, and have a smooth surface which does not soil readily. However, some of the newer type dress linens made from crepe and ratine yarns have a rough, nubby surface. These soil easily. Linens launder so well that they are softer and often more beautiful after several tubbings than they were when new.

Length of fiber directly affects the quality of linen fabrics. The long fibers of flax, called line, go chiefly into the finest linen materials such as high-grade table damasks and dress linens. The short and broken fibers, called **Line and tow fibers** tow, are put into coarser fabrics such as toweling, crashes, and novelty luncheon cloths. Even though a fabric may be labeled "all pure linen," there is still the distinction to be made between line and tow fibers.

Since the tow fibers are shorter than the line, they make weaker yarns. They are also coarser and cannot be spun into so fine a yarn as the line. Fabrics made from tow yarns tend to lint and get fuzzy. They are less lustrous than those made from line. However, bright rayon yarns (p. 12) are often used with the



tow to give greater luster to the fabric. Because of irregularly spun yarns, fabrics made from tow are not uniform in weave.

Not all coarse, irregularly woven linen materials are made from tow yarns. Many of the finer ones are made from "grass linen," more correctly called ramie. This fiber is used principally for tablecloths, napkins, bridge sets, tray cloths, and dresser scarfs. Fabrics of ramie have many of the properties of linen, but they are usually thinner and generally decorated with embroidery.

The natural color of linen is gray. Much that is sold over the retail counter is wholly or partially bleached. This bleaching is done by chemical methods or by spreading the cloth on the grass in the sunshine. Grass bleaching is much slower but causes less weakening of the material. Linen is sold in different degrees of bleach, "full," "half-bleach," and "natural." The more the cloth is bleached the more it is weakened so that a piece of full-bleached linen is weaker than one only half-bleached. For this reason many women buy half-bleached or three-quarter-bleached table linen instead of the fully bleached. They know it will gradually whiten during use.

Linen fibers are naturally stiff, and fabrics made from them usually have more body than fabrics made from softer fibers. Some linen fabrics, however, are so loosely woven from such poor-quality yarns that a sizing material is necessary to give them body. When buying dish towels, for example, hold them up to the light to see whether the individual yarns stand out or whether the fabric appears to be glazed over. After this glaze, or sizing, is washed out the cloth becomes sleazy, porous, and limp.

Because of the natural stiffness of the fiber, linens wrinkle readily and have to be pressed with each wearing. This objection is being overcome to some extent by special finishes (p. 20). However, many of these crease-resisting treatments are still in the experimental stage, and their effectiveness, as well as their lasting quality, varies greatly.

Without a microscope it is often very difficult to distinguish between linen and cotton. The two burn so much alike that the burning test is not satisfactory. They can, however, sometimes be distinguished by the break test. Ravel out a yarn and break it. An all-cotton yarn breaks with a brushy end; an untreated, all-linen yarn breaks with a pointed end. Linen yarns that have had a special finish may have a fluffy break like a wool yarn.

## Silk

Silks are either pure-dye or weighted according to the kind and amount of finishing materials they contain. The Federal Trade Commission rules of November 4, 1938, define a pure-dye silk as one made exclusively of silk fibers, containing no metallic weighting, and no other foreign substances, except that necessary for dyeing and finishing which shall not exceed 15 percent for black silks and 10 percent for other colors and white. The rules also provide for the labeling of silk containing metallic weighting and excessive finishing and dyeing materials of other types.

The practice of weighting silk results from attempts to restore part of the weight lost when the natural gum is removed from the fiber. This gum, known as sericin, is a sticky substance which the silkworm secretes with the fiber. It hardens and, since most silk is woven in the gum, protects the fibers through the early stages of manufacture. After weaving, the gum is removed by working the fabric in hot soapy water. Since silk is a high-priced fiber and loses considerable weight during this degumming process, metallic salts and other substances called weighting are added to replace the loss in part at least. The term "pure dye," when used in this connection, has nothing whatever to do with the quality of dye used to give the fabric its color.

Most pure-dye silks have a slippery smoothness. They are soft and pliable, and usually have a natural luster. The surface of the fabric is virtually free from protruding ends and therefore does not soil as readily as a fuzzy surface. Each season, however, brings out certain pure-dye fabrics with characteristics quite contrary to pure-dye silks as a whole. They may be dull and mossy in texture, as well as soft and pliable.

Heavily weighted silks are crisp and have a crunch when clasped in the hand. They have more body than pure-dye silks, but are less elastic and pliable. They wrinkle badly, cut along the seams and stitching lines, and soon split wherever there is wear. In fact they even split while hanging in a closet. Soluble finishing materials, sometimes called fillers or loading substances, may have little deleterious effect on wearing quality but often cause the fabric to water spot. They come out in washing and dry cleaning and leave the fabric flimsy. Weighted and loaded silks fool the uninformed buyer because they are heavy and seem to be luxurious.

Spun silk, like the long-fiber or thrown silk, may be either pure-dye or weighted. In contrast to long-fiber silk, spun silk is made from short fibers that come from tangled and broken filaments on the outside of the cocoon; from imperfect cocoons and those opened by the escaping moth; from waste incident to manufacturing; and from wild silk (that produced under less protected conditions than the cultivated silk). Spun silk is used extensively in velvets, summer wash silks, and umbrella materials; in underwear and for some hosiery; and for combining with other fibers. Sometimes spun silk made from noils (one type of silk waste) is woven into fabrics and sold as raw silk. These yarns are irregular and uneven in size and produce silk of a rough, slubby texture. Spun-silk fabrics have fair wearing quality but are less lustrous than those made of long-fiber (thrown) silk.

Since it is impossible to tell how much weighting silk contains by the way it looks and feels, the consumer has to buy blindly unless there is a label stating "pure dye" or "weighted." Fortunately more and more manufacturers are putting labels on ready-to-wear garments, particularly if they are made of pure-dye silk.

**The burning  
test**

But label or no label, the consumer can use the burning test on yard goods. Pure-dye silks burn readily with a small blue flame, which is easily extinguished.

The odor is pungent, like that of burning feathers. The ash is black and shiny and forms in tiny, porous, brittle balls along the edge of the fabric (p.11). Weighted silk chars rather than burns and leaves a black ash of the same shape as the yarn or cloth (p. 11). The odor is the same as that of burning unweighted silk, though perhaps not so strong.

## Wool and Hair Fibers

Wool, the fiber obtained from sheep, makes good protective clothing, blankets, and other household articles where warmth and long wear are essential. The tiny scales on the surface of wool fibers enables them to enmesh a considerable amount of air in a fabric. This air acts as an insulator and prevents the rapid escape of body heat. It also keeps cold drafts from penetrating to the body. Although wool fibers can absorb a great deal of moisture, they dry slowly; consequently the body does not chill readily in wool clothing. Wool also dyes easily and holds its color well, provided a good quality of dye is used. When wet, wool fibers soften so that rough handling or sudden change in temperature aggravates interlocking of the fibers. This makes them shrink or felt. Once the fibers have become felted, they cannot be separated without being severely damaged.

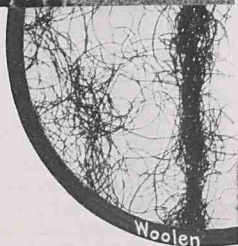
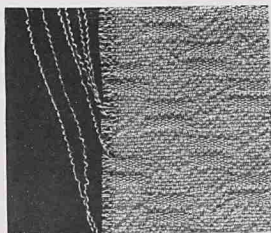
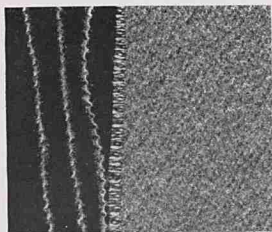
Wool fabrics are of two types—woolens and worsteds. Most woolens have a fuzzy, warm-looking surface as their nap more or less obscures the weave (p. 7). As a rule the cloth feels soft, fluffy, and springy, and is usually less firmly woven than a worsted. Because of the springiness and elasticity of the fibers, all wools wrinkle less than cotton, linen, or silk materials, but woolens are not so wrinkle resistant as worsteds.

Typical woolens are homespun, suede cloth, tweed, flannel, broadcloth, and overcoating. The beauty of these fabrics depends largely upon the finishing processes. Woolens may be made from all new wool or mixed with cotton, spun staple rayon, or reworked wool. They are long wearing when well-made from good materials.

Very interesting two-tone novelties are produced nowadays by mixing rabbit hair (commonly called Angora) and the down of goose or duck or ostrich feathers with wool. The feathery down gives a "frosted" look to the cloth because it usually dyes a lighter color than does the wool (p. 7); but being short, the down soon wears off and leaves bare spots.

The heavy napping in woolens sometimes covers defects in the yarn and weave, particularly in the coarser, lower-quality fabrics. It may also weaken the cloth, especially if so much fiber is pulled to the surface that little remains in the yarn to give strength to the material.

Some woolens that cannot stand a great deal of napping, especially inexpensive ones, have short waste fibers called flocks, fullered or shrunk into the cloth. Though these flocks make the fabric seem heavier and thicker, they soon work out because they are not twisted into the yarn. To determine whether a heavy

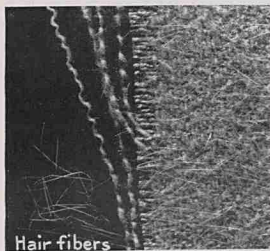


Woolen

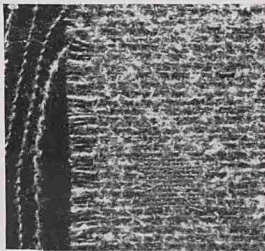


Worsted

Compare the large, warm, fuzzy-looking yarns in the woolen with the small, clear-cut, wiry-looking yarns in the worsted. Note also the difference in the way the fibers are arranged in each (insets).



Hair fibers



Some woolen fabrics get much of their attractiveness from fur fibers or feathers that are mixed with the wool. Rabbit hairs (Angora) catch the light and give a glint to the cloth. Because the ostrich down dyes a lighter color than the wool, it produces an interesting, two-tone "frosted" effect.



Ostrich feathers

nap is due to flocks, rub the cloth briskly with the hand. If excessive lint rolls up, part of the nap at least is probably due to loose fibers that were felted into the cloth. Such material will wear threadbare in a short while and look shabby.

Yarns in woolens are soft, woolly, and loosely twisted so that the fabric can be napped easily. The fibers in these yarns are entangled, crisscross, and are short, usually not over 4 or 5 inches in length (p. 7).

In contrast to woolens, worsteds have a distinctly visible weave (p. 7). Worsteds feel wiry and somewhat harsh; they have a clear-cut surface free from nap; and, as a rule, they are firmly woven. Worsteds tailor

**Worsteds** well, hold their press and give good service, but develop a shine. Typical worsteds are men's suitings, garbardines, and crepes. Certain lightweight worsteds made from fine, very tightly spun yarns are called cool wools. These are designed for summer wear and are especially desirable for persons susceptible to sudden changes in temperature.

Yarns in worsteds are tightly twisted, smooth, and hard. They are made from the longer, more lustrous, hairlike fibers which are combed as well as carded so that they lie fairly straight and parallel in the yarn (p. 7).

The fiber used in wool fabrics may be new wool—sometimes called virgin wool—or it may be reworked wool. Reworked wool is made from worn-out and discarded wool clothing and other similar fabrics, from

**New and reworked wool** manufacturing waste and scraps of new wool cloth, such as cuttings from tailor shops and garment factories. These are all disinfected, cleaned, torn apart, and respun, usually with some new wool or other fibers. Such a fiber is likely to be broken and shorter than new wool. However, its length depends largely upon the quality of the original fiber and the care with which it has been reclaimed and respun. Even though length of fiber is one measure of quality, it is difficult for the buyer to get an idea of how long the fiber really is by merely picking a yarn apart.

There are many grades and qualities of both new wool and reworked or reclaimed wool. Some of them give good service; others may prove unsatisfactory. At present there is no way that a consumer can distinguish between the two. It must be largely a guess on her part. However, the fact that an article contains some reworked wool does not necessarily condemn it, nor does the fact that it is made entirely of virgin wool always mean that it will give long wear. Wool in its virgin state has more resiliency, warmth, and strength than the same wool after it has been reworked or reclaimed.

Of the so-called hair fibers, mohair from the Angora goat is fine, somewhat wavy, long wearing, resilient, and nearly white in color. Fabrics made from it do not wrinkle easily, and mohair pile does not mat down or

**Hair fibers** crush. But mohair, like wool, is very susceptible to damage by moths unless specially treated.

There are also camel's hair, alpaca, vicuna—imported fibers obtained from the animals of the same name. The cashmere goat furnishes the soft, silky cashmere fiber prized for sweaters and knitwear. Another hair also used in knitting yarns

and dress fabrics comes from a long-haired type of domestic rabbit. It is known commercially as Angora, but must not be confused with the fiber from the Angora goat, which is known as mohair.

All these hair fibers have a high luster and react the same chemically as wool. They are generally combined with other fibers to make them easier to handle, go farther, and produce interesting effects.

The burning test may be used to determine whether or not a fabric is wool. This test is unsatisfactory, though, if other fibers are also present. Wool smoulders when ignited and gives off a disagreeable, acrid odor like that of burning hair. The crisp ash tends to ball up along the edge into an irregularly shaped mass (p. 10).

**Home tests for wool** Another way to identify wool at home is by the alkali test. It can be used for mixed goods containing wool and cotton, linen, or rayon. Boil a sample of the fabric for 15 minutes in a solution of 1 tablespoonful of lye to 1 pint of water. Since wool dissolves in a strong alkali solution, it will disappear and leave only the other fibers (p. 13). This test cannot be used for silk and wool mixtures because the silk will dissolve also. However, these fibers look so different that they usually can be distinguished anyway. If not, a microscope affords the most accurate means of identifying the silk.

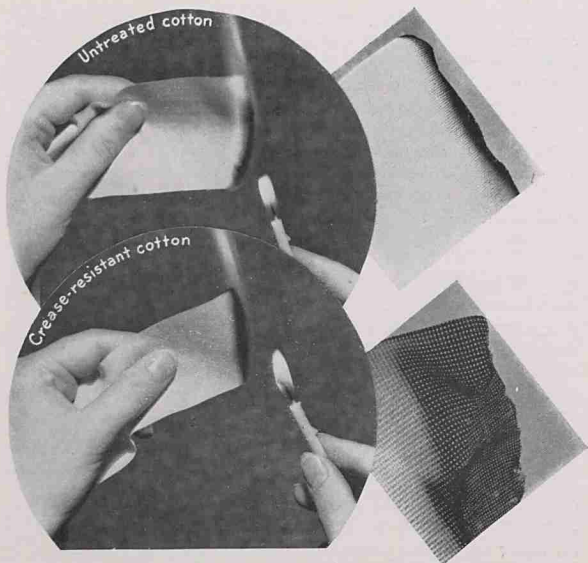
It is practically impossible for the inexperienced person to determine whether hair fibers such as mohair, camel's hair, or alpaca are mixed with the wool, but fortunately their presence is generally indicated by a label. In the not-too-distant future, the so-called synthetic wools (p. 13) made from proteins will probably present identification difficulties because of their similarity to wool in appearance and chemical composition. Then it will be even more essential to have the fiber content labeled, both as to the kind of fibers used and the amount of each.

## Rayon and Synthetics

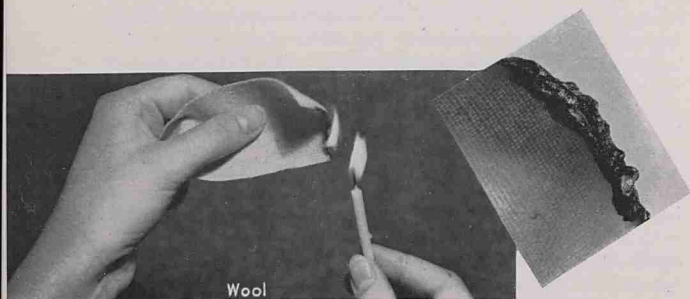
Rayon is defined by the Federal Trade Commission as being the manufactured textile fiber or yarn produced chemically from cellulose or with a cellulose base.

Three types of rayon—viscose, cuprammonium, and acetate—are made in this country at present. The viscose and cuprammonium have many of the same chemical properties as cotton. These types also burn like cotton and can be washed the same as any fine cotton materials, except that, since all rayons are weaker when wet than when dry, they require careful handling.

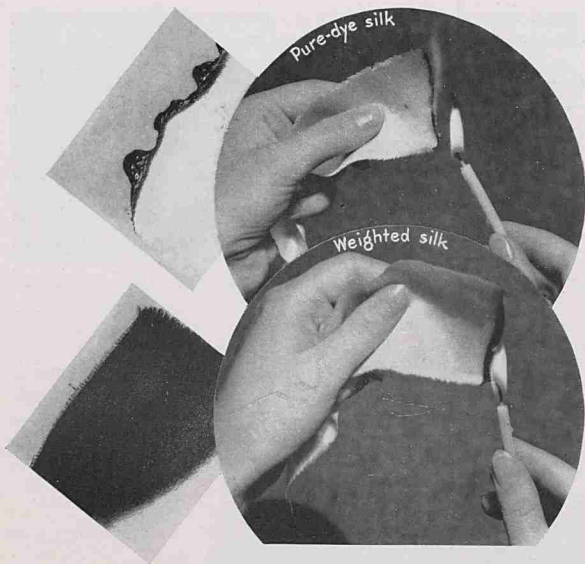
**Viscose, cuprammonium, and acetate rayon** Acetate rayon, on the other hand, is cellulose acetate and has properties different from those of cotton. When touched with a lighted match it blazes, puckers, and curls as it "melts" into a hard, brittle, globular mass (p. 11). It dissolves in acetone (p. 12), the liquid commonly used to remove fingernail polish, and in chloroform, both of which are sometimes found in spot removers. Pressing with a hot iron sometimes melts this kind of rayon.



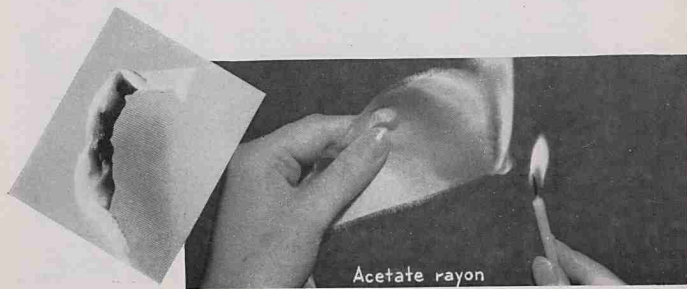
An untreated, all-cotton material blazes, burns almost completely, and leaves practically no ash. Cottons with a special finish sometimes burn with a flame, but they char rather than burn completely, and the ash retains the shape of the original cloth.



Wool smoulders as it burns but rarely flames up very much. The ash tends to ball up along the edge.



A pure-dye silk burns with a small flame; the ash is black and shiny and forms in tiny, porous, brittle balls along the edge of the fabric. A weighted silk chars rather than burns and leaves a black ash of the same shape as the yarn or cloth.



Acetate rayon blazes as it burns. The edges pucker and curl as it "melts" or fuses into a hard, brittle, globular mass.

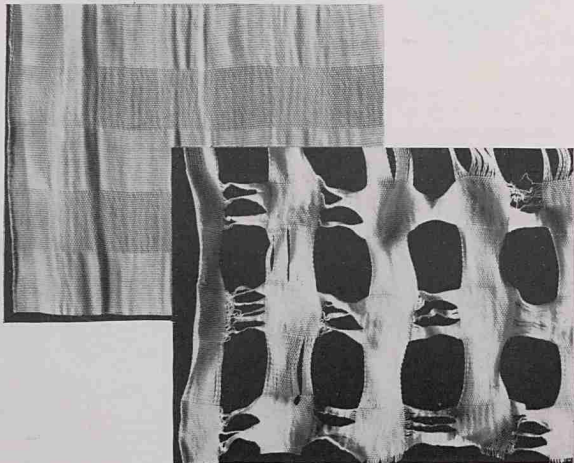


Until a few years ago, practically all rayon was made in long and strands called filament rayon. More recently, much of the filament rayon is cut into short lengths and spun into yarns just as are cotton and wool.

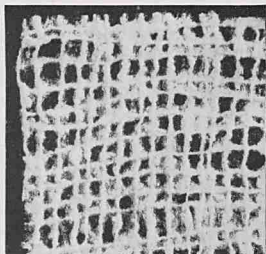
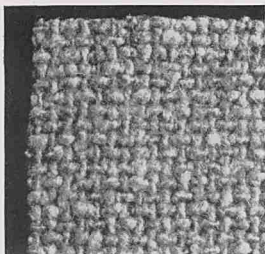
**Filament and spun rayon** To make these short pieces easier to spin, they are sometimes curled and crimped in much the same way that hair is given a permanent wave. In some cases spun-rayon fabrics have the look of linen, with rather rough, uneven yarns. Others resemble wool challis and though similar to the touch they do not scratch or irritate the skin.

Practically all rayon materials have good draping quality. They absorb moisture or perspiration readily but do not dry quickly. Rayons tend to wrinkle and crease badly unless given a special treatment, but in most cases they wash easily and well. Many times the best results are obtained by ironing rayons dry, particularly the spun rayons. Unless the cloth is preshrunk, it is advisable to shrink it, allow it to dry, and iron without dampening. Then after the cloth is made up, it can always be ironed dry. This prevents uneven stretching.

Rayon has undergone great improvement since its debut as a textile material. Two main objections—low breaking strength, particularly when wet, and high luster—have been partly overcome. Rayons are now much stronger than originally, and very dull, as well as very bright, yarns can be produced. The brighter rayon yarns are suitable for satins, some drapery and upholstery



The heavy acetate rayon stripes dissolved when the material was soaked in acetone and left only the viscose yarns.



The rayon remaining (right) when the wool was dissolved from this coat material of spun rayon and wool shows strikingly how important it is to have fiber content labeled in percentage.

materials, and bedspreads. They are also used in combination with dull material to give decorative accents. The fully delustered rayons are better for hosiery, underwear, and crepes. Halfway between the very bright and very dull are the semidull yarns which give a certain amount of life to a fabric without pronounced sheen.

Synthetic wool is made from milk casein and other proteins such as are obtained from soybeans and fish. The processes are somewhat like those used to make

**Other synthetics** rayon in that the new material is dissolved and then converted into a filament. Usually the fiber is shorter, rougher, and duller than rayon. This new fiber has many properties in common with wool, but whether its development and production will follow that of rayon remains to be seen. So far the most satisfactory use of synthetic wools is in combination with natural wool.

Glass fibers are now produced for industrial purposes, and while there is as yet no general demand for them for household and clothing uses, they may be a potential textile material.

For some years synthetic, transparent wrapping material has been cut into narrow, threadlike strips and woven like yarns. Sometimes these strands are woven alone to make curtains, summer rugs, shoes, hats, and various costume accessories. They are also combined with other fibers to give luster to an otherwise dull fabric.

## Yarns and Weave Affect Wear

Knowing what fiber is used does not solve all problems of textile selection. The quality of the fibers, the way they are spun, the amount of twist, and the ply of the yarn all have a great deal to do with the wearing quality of the cloth. The manner in which the yarns are interlaced to produce the material is largely responsible for its firmness and its resistance to snagging, fraying, and stretching.

Good fibers and good yarns generally make good serviceable fabrics, provided

the weave is suitable. Sometimes, however, poor fibers and poor yarns, if carefully spun and woven, will produce a material that will wear reasonably well for certain purposes and, if the price is in relation to the service that can be obtained from it, may prove to be a satisfactory purchase.

Fibers are spun into many types of yarns—some simple, others more complex. Single yarns are made by spinning many fibers together into one continuous length.

**Kinds of yarns** Sometimes two or more single yarns are twisted together to form a ply yarn. Thus a yarn made by twisting two single yarns together is a two-ply yarn; one made by combining three single yarns is a three-ply and so on. These multi-ply yarns must not be confused with multifilament. A multifilament yarn is a single rayon yarn composed of many continuous strands which are held together with very little twist.



Core yarns, a type of complex yarns, consist of loose fibers wrapped around a tightly twisted central core. The core gives strength and lessens expense. It is generally of cotton. The so-called metallic yarns used in metal cloth and the filling yarn in some cotton and wool blankets are familiar examples.



Boucle and ratine yarns are also of the complex type. They are made by twisting single and plied yarns together under different tensions so that little kinks or bumps occur along the surface. Both the color and the fiber are often varied to produce novel and beautiful effects.



Generally yarns uniform in size throughout a fabric indicate good quality. With unevenly spun yarns, the thin places are likely to break easily if much strain is put upon them. However, if the unevenness is due to slubs (bits of carded fiber) twisted in at intervals the yarn itself may be no weaker than if the slubs were not there. Uneven yarns are used to a considerable extent now to produce interesting textures and to relieve the plain effect. But regardless of which way the large, heavy places are made, they extend above the surface of the cloth and more wear comes on them than on the rest of the yarn. This means that the warp or the filling yarns, as the case may be, get more wear where they cross the thick

portions than elsewhere. Less service is to be expected from this type of fabric than from one made of evenly sized yarns.

Because of certain physical characteristics, the kind of fiber that is used in a yarn determines its size to a considerable extent. For example, wool fibers are larger than cotton so that the same quantity spun in exactly the same way produces larger yarn. For this reason, wool yarns have more covering power than cotton yarns, and they usually make coarser looking fabrics. In order to make fine wool yarns fewer fibers are used, and they are put through more spinning processes (see worsted yarns, p. 8).

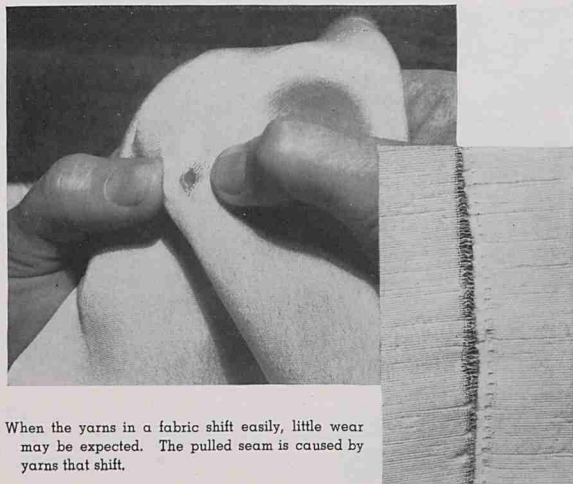
The amount of twist put into a yarn also governs its size to some extent, as well as its strength. As a rule, tightly twisted yarns wear better than those that are soft and loosely twisted.

The plain, or over-and-under, weave is the simplest and perhaps the most durable type of construction. It is used in fabrics designed for hard wear.

Muslin, gingham, percale, voile, and taffeta are examples of fabrics with a plain weave. The twill weave, identified by diagonal ridges, wears well and resists tearing, but it tends to stretch more than a plain weave because the yarns are not held so securely in place. Denim and serge are examples of the twill weave. Changing the direction of the ridges, as in a herringbone design, or varying their width results in interesting patterns.

The satin weave produces a smooth, lustrous fabric that drapes well. Since a warp yarn is crossed by only every fifth to eighth filling the warp seems to float on the surface of the cloth. When the floats are made by the filling yarns the weave is called a sateen weave. In either satin or sateen the loose floating yarns get more wear, and the surface is apt to roughen or to catch and snag easily. Also where there are too few yarns in either direction there is danger of shifting.

These three fundamental weaves have many variations which make almost countless fancy designs and textures. The elaborate woven-in designs of damasks and brocatelles; the huckabuck or small, all-over, honeycombed pattern of birdseye diaper cloth; the gauze or leno weave, which creates the filmy, lacy effect in marquisette; the pile weave which gives to carpets and upholsteries their thick luxurious pile—these are all such variations. The weaving process for these fabrics is nearly always slower and the cost of the fabrics higher than

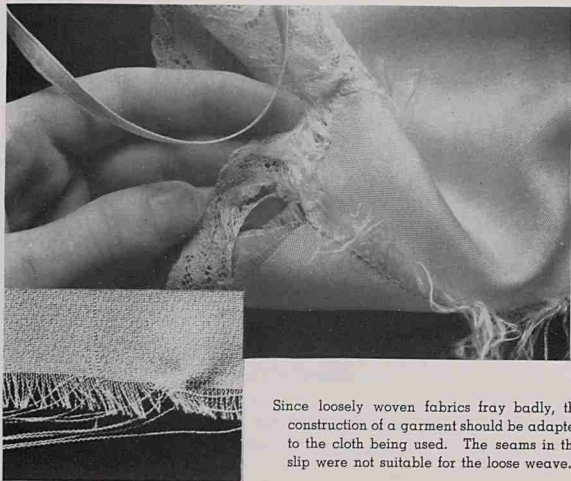


When the yarns in a fabric shift easily, little wear may be expected. The pulled seam is caused by yarns that shift.

for those of simpler construction. In some instances, too, the fabrics are less durable than those made in plainer weaves.

Look for firm weaves when long service is desired. Ordinarily, a closely woven fabric keeps its shape better, shrinks less, pulls less at the seams, and wears longer than a loosely woven cloth of similar texture and weight. To judge the firmness of a cloth, first hold it up to a strong light. Notice whether the yarns, both warp and filling, are uniformly spun, practically the same size, and evenly spaced. Then try to shift the yarns. Grasp the cloth with thumb and first finger of each hand and pull gently (p. 15). Try this in both the lengthwise and crosswise direction. If the yarns shift easily or if the fabric becomes puffy in places, it will pull along the stitching lines (p. 15). Look also at the cut edge of yard goods and at the seams of ready-made articles. The amount of fraying is often an indication of the looseness of the weave (below.) Fraying may also be done to the fiber from which the fabric is made. For example, some types of rayon fray more than other fibers woven in a similar construction. Sometimes, however, excessive fraying does not show up until after the fabric is washed because sizing materials hold the yarns in place while the cloth is new.

Good balance in a fabric (approximately the same number and size of warp and filling yarns in an inch of cloth) makes for good wear. However, in some cases the very nature of the fabric makes an equally balanced construction impossible. For example, a true broadcloth always has from one and a half to two times as many warp yarns as filling yarns.



Since loosely woven fabrics fray badly, the construction of a garment should be adapted to the cloth being used. The seams in this slip were not suitable for the loose weave.

## Design Influences Serviceability

Study the method used to introduce the design and observe whether wear will remove it easily. Designs and patterns produced by the weave or by contrasting yarns usually last as long as the material holds together. Gingham, either checked or plaid, made by combining yarns of different colors, and striped shirting madras, in which different-colored yarns and weaves are combined, illustrate this type. If the colored yarns are of a different fiber than the rest of the fabric, though, the two may not wear alike. For example, a rayon stripe in a madras may not wear as long as the cotton foundation cloth.

### Textural and woven-in designs

Weave alone, not color, produces some patterns. These are sometimes called textural designs. Some examples are the corded and ribbed effects in dimity, poplin, and broadcloth. Since a fine yarn cannot stand the strain from a heavy one in the other direction, a fabric so woven may not be durable. The occasional coarse warp yarn in dimities brings more wear on the filling than on the fine warp. For this reason, splits usually occur alongside the coarse yarns in this type of material.

A true crepe is another example of a woven-in textural design. The crepe effect comes from a difference in the tension on groups of warp yarns during weaving, as in seersucker, or from a difference in the direction the yarns are twisted. Such crepes are permanent and remain as long as the fabric lasts. Imitation crepes are made by embossing or by printing cloth with an alkali, which causes shrinking wherever it touches the fabric. These crepes are not permanent. To determine whether or not a crepe is permanent, stretch the fabric between the hands. If it stretches out smooth, the crepe will disappear with wear or washing.

Sometimes the woven-in crepe is exaggerated by various finishing methods. Such heavily creped fabrics, stretched and dried under tension during finishing, are likely to shrink greatly in washing or dry cleaning. They may be stretched back, but often articles made from them must be refitted or discarded.

Surface designs such as printed patterns, paste dots, moire, and some embroidered dots and figures are applied after the cloth is woven. Some designs applied in this way last as long as the fabric holds together; others are not permanent. White dots or small designs on a dark background are often made by printing on the dyed cloth a chemical that removes the color. The white designs produced by this discharge method have been known to turn into holes before the body of the fabric showed signs of wear. Unfortunately, it is impossible to tell in the store whether the white designs on a dark ground have been made by the discharge method.

Dots applied with paste or glue often wear off where there is friction. Also they are likely to soften and peel off when the fabric is laundered or dry cleaned.

Designs painted on fabrics may be dimmed by washing or may disappear entirely in dry cleaning. Before buying such material, it is well to get a sample and wash or dry clean it to see whether the paint in the design is soluble.

Moire, another type of printed design, is made on silks and acetate rayons of a rib weave. In light-colored silks, the watered effect may not be permanent. In dark colors it seems to be more lasting, probably because the fabric is not washed or dry cleaned so often. The moire in both light- and dark-colored acetate rayons is permanent because some of the surface yarns are actually melted and slightly fused together.

If a fabric has a surface design arranged in straight lines such as a stripe, plaid, or straight floral pattern, make sure that it is printed straight with the warp and the filling yarns. If not, it is often impossible to match the design, and whatever is made from it will not hang true.

## Colorfastness, A Safeguard

Since many fabrics fade badly, particularly when washed or when worn in strong light, it is advisable to inquire about colorfastness.

The fastness of dyes depends upon the type of dyestuff and the method used in dyeing. If a color fades, it is because of a wrong choice of dye or an unsatisfactory method of dyeing. Once a fabric is dyed, nothing can be done to set the color. The common household practice of soaking in a solution of salt, vinegar, or sugar of lead is useless and a mere waste of time.

Vat dyes are most satisfactory for cotton. Such dyes are developed right on the fiber and become a part of it. They are fast to washing, light, acids, alkalies, and in some cases to bleaching agents. Indanthrene dyes (a term often seen on labels) are a special class of vat dyes, which are also fast to light and washing. Whether the dye is applied to fiber, yarn, or a piece of woven cloth determines to some extent the colorfastness of a fabric. As a rule, stock (in the fiber) dyeing gives better penetration than does either yarn or piece dyeing and naturally better colorfastness is to be expected though not assured.

### Methods of dyeing

Sometimes the method of dyeing can be determined from the finished cloth. Ravel a yarn from the material and look at it closely. If white or light spots occur at regular intervals, the fabric was piece-dyed, and only the surface of the yarns took the dye. In other words, the dye did not penetrate where the warp and the filling yarns crossed. Such fabrics can be expected to fade.

If the fabric shows no evidence of piece-dyeing, untwist the yarn. If the center is white or lighter than the surface, the dye was probably applied to the yarn. But if the color is uniform throughout the yarn, that indicates stock dyeing. There are cases, however, where very good penetration of dye by one of the other methods will produce practically the same result.

Dyes should be fast to the conditions under which the fabric will be used. These may include one or more of the following: Light, washing, perspiration, bleaching, ironing, steaming, or dry cleaning. Theoretically

**Value of a label** it is desirable before purchasing yard goods to test a sample in the same way the goods will be used. That is, if the cloth is to be made into a wash dress try washing and ironing part of the sample the

same way that the dress will be laundered. If the dress is to be dry cleaned, dip half of the sample into gasoline or some other dry-cleaning solvent. If the material is for draperies that will get lots of sun, cover part of the sample with a cardboard and expose the other part to strong sunlight for several days. In practice these tests often take so long that the material is all sold before the experiments are completed. Therefore the consumer really needs labels that give information concerning the fastness of the color.

## Shrinkage Control

Shrinkage in fabrics causes the user inconvenience and sometimes serious loss of labor and material. Even when yard goods is shrunken before it is made up, there is no certainty that it will not shrink more. Furthermore, household methods of shrinking fabrics take away some of their fresh, new look.

Nowadays commercial methods are used to shrink cloth sold by the yard or in ready-made garments and household articles. For some household textiles, such as sheeting, preshrinking is as yet impractical because of the added cost of the treatment.

Trade-practice rules on shrinkage of woven cotton yard goods, issued by the Federal Trade Commission on June 30, 1938, regulate to a considerable extent statements that may be made about preshrunk cotton materials.

**Trade-practice rules** They do not, however, apply to fabrics other than cotton. Even though a woven cotton fabric is labeled "fully shrunk," "will not shrink," "shrinkproof," or the like, it can under certain treatments practically always be made to shrink further. For this reason these general statements mean little, and under such circumstances their use is prohibited by the Commission's rules.

To be of real help, the label should not only state that the fabric has been subjected to a shrinking process, but, in addition should give the upper limit for the amount of shrinkage remaining after it is washed a specified way. For example, in accordance with the Federal Trade Commission rules, the label might read "Preshrunk or shrunk—will not shrink more than 1% under Commercial Standard CS59-36" or "Preshrunk (or shrunk)—the residual shrinkage will not exceed 1% under Commercial Standard CS59-36." In effect this means that if a label states the residual shrinkage does not exceed 2 percent, the cloth will not shrink more than three-fourths of an inch in a yard, or that a skirt which measures 30 inches in length will not be more than one-half to three-fourths of an inch shorter after washing. These trade-practice rules, however, do not make labeling compulsory; it is still optional with the manufacturer. However, if he uses a so-called shrinkage label or in any way represents the product as being preshrunk, such labeling and representations must be truthful and, under the rules, must show the amount of residual shrinkage. If no labels or representations as to shrinkage are used in connection with the article the purchaser can assume the product has not been preshrunk and will be liable to shrink when washed.



Preshrinking is generally considered to apply only to cotton, but some methods that produce shrink-resisting wool fabrics are now in use. Shrinking wool cloth before putting it on the market is not new by any means.

**Preshrinking  
of wool**

For example, fulling, a step always included in finishing wool materials, is a preshrinking process. One outstanding method is based on the same felting property of wool. It consists of steaming and pressing and is used principally on women's coat, suit, and dress materials. After this treatment the fabric is supposed not to have more than 2-percent residual shrinkage, and is so labeled.

Another method for shrinking wool, known as the chlorination process, differs from the fulling or steaming process in that it removes some of the fiber scales and thus destroys the felting property to some extent. If too much of the scaly covering is removed from the fiber the durability of the wool is materially impaired and little wear may be obtained from the garment. Chlorinated wool is used principally in underwear and to a lesser extent in hosiery.

## Special Finishes

Before a fabric is ready for the retail market, it goes through many finishing processes to enhance its appearance and to make it more useful. The aim of some of the newer chemical treatments is to give crispness and stiffness that will not disappear during the first tubbing; or to impart resistance to creasing, wrinkling, and crushing; or to render fabrics repellent to moisture, perspiration, spots and stains; or to guard against shifting of yarns. Other proofing treatments are intended to protect cloth against moths, mildew, and fire, but they are not always entirely satisfactory or permanent.

Every effort is being made to apply these new finishes so that they will last as long as the fabric is in use. Attempts are also made to develop a practical way to restore the finish when it is removed or made less efficient by repeated laundering or dry cleaning as is often the case with water repellents.

Fabrics that will retain their crisp, fresh look after wear in warm weather are in particular demand. Certain finishes, sometimes more or less erroneously called permanent finishes, aim to produce these properties.

**"Permanent"  
stiffness**

To be entirely satisfactory they must last as long as the fabric is in use, and the new treated cloth must look the same as the untreated.

Many materials with these so-called permanent finishes are on the market. Some of the very sheer ones, such as voile and organdy, get their crispness from parchaentizing and to some extent from crease-resistant treatments. The heavier fabrics are usually finished with a chemical that binds the stiffening agent into the cloth.

Still another process fuses several layers of material together to produce a stiffness that will endure repeated laundering. Though considerably stiffened, the resulting fabric is pliable. It becomes limp when wet but regains its stiffness if ironed while damp. These fused materials are sometimes called multi-ply

fabrics. Their principal use at present is in men's wear—in soft collars and dress-shirt bosoms.

These finishes give a smooth, lustrous, somewhat stiff, linenlike appearance and hand, or texture, to an otherwise limp material. It is claimed that they also lessen the tendency to soil, prevent yellowing with age, and reduce shrinkage, but whether they will last as long as desired is always a question.

The aim of crease-resistant finishes is to keep cotton, linen, and rayon (particularly spun rayon) materials from wrinkling in sharp lines and to enable them

to spring back from their crumpled state. Such a finish does not necessarily prevent a fabric from creasing or wrinkling at all, but it should greatly reduce the amount of pressing required to keep it in condition. In some cases crease-resistant finishes add firmness, strength, and greater durability.

Also fabrics given this treatment have often been found to shrink little, if any, in washing.

Since these finishes do not alter the appearance of the cloth, it is difficult to identify them in the stores unless they are labeled. Even so, squeeze a handful of the cloth, then release it. If the material springs back, it probably has good crease-resistant properties. But if it stays crumpled, the chances are a great deal of pressing will be required to keep it looking well.

Crush-resistant treatments applied to velvets are intended to keep the pile from mashing down readily. They also make it easier to raise the pile and to restore the fabric to its original appearance.

Crease-resistant finishes should withstand several dry cleanings or washings, but care must be used. The washing directions usually advise lukewarm water, mild soap, and gentle handling. It is best to squeeze the suds through the fabric rather than to scrub the cloth between the hands.

Though a moisture-repellent finish may not render a fabric entirely waterproof, it may lessen or prevent possible damage from perspiration, rain, or spilled liquids. Such a treatment can be given to fabrics of

practically any fiber, and while it may be partially or wholly removed by laundering, some of the methods now in use produce a finish that endures through several washings.

Some fabrics treated with these moisture-repellent finishes look and feel as they did in the first place. On others, such as oiled silk and oilcloth, the finish coats the fabric and changes the original appearance.

A special finish claimed to lessen the shifting of yarns within the cloth or along cut edges has been developed primarily for rayon coat linings and loosely woven satins, which fray badly. Besides preventing excessive

frayage, the treatment is said to reduce complaints about sagging, stretching, and shrinkage. It is claimed to withstand dry cleaning and pressing but not washing. In some cases,

however, the use of such a treatment really amounts to doctoring up a sleazy material which at best will give little satisfaction.

Clothes moths and carpet beetles generally attack wool and hair fabrics unless they are protected in some way. Occasionally one finds a fabric or garment labeled as mothproof. Generally though, there is no

**Moth protection** indication as to how effective this protection may be, how long it will last, or what adjustment will be made in case it fails. Here again the finish is too recent a one for the consumer to be sure it will do all that may be claimed for it.

When textiles such as the canvas used on the farm, shower curtains, and even clothing are put away damp, they are likely to mildew, particularly in warm weather. This condition is aggravated if the cloth is soiled

**Mildew preven-** even slightly or finished with a dressing that provides food for  
**tives** the mildew organisms. Even when there is no such source of food, the fungi or molds may grow by feeding on the fibers themselves. It is claimed that various fungicides prevent mildew, but for the most part they do not lend themselves to home application. Moreover, the effectiveness of such treatments is uncertain since most of the materials used are soluble in water or organic solvents. This means that as soon as the fabric is laundered or dry-cleaned, the mildew resistance is destroyed.

Most "fireproofing" treatments keep fabrics from burning but do not protect them from charring and disintegrating when subjected to high temperatures.

**Fire-proofing** Different kinds of chemicals are used for this purpose. One  
**finishes** type decomposes upon heating and gives off noninflammable gases that smother the flame. Another melts when heated and forms a sort of glaze over the cloth. Fabrics treated with such materials char but seldom blaze. A third type prevents flaming but does not prevent glowing.

Since small articles can be quite easily fireproofed in the home (Farmers' Bulletin No. 1786, Fireproofing Fabrics) ironing-board covers and pads, curtains, and children's clothing should be treated. Washing destroys the effect, but a new application can be given without great difficulty.

Cotton fabrics have long been treated to give them some of the characteristics of linen. Even though linen weaves are imitated and the materials finished to

**Linenlike** give them body, luster, and smoothness, the character of  
**finishes** linen is still sometimes lacking. Some of the newer chemical finishes attempt to make cottons resemble linens even more closely now than in the past. By one method a thin coating of dissolved cellulose acetate binds the short fibers to the yarn. By another method the protruding fibers and fuzz are dissolved from the surface of the cloth. This makes a smoother, more porous fabric and, at the same time, adds a certain degree of stiffness. With either of these methods the fabric must have a linen-type weave, such as suiting or damask. While these processes produce a desirable finish on new cloth, it is uncertain whether they will last the life of the fabric.



**COTTON  
SHIRTS**

**FOR MEN  
AND BOYS**

FARMERS' BULLETIN No.1837  
U. S. DEPARTMENT OF AGRICULTURE

## QUALITIES TO LOOK FOR IN BUYING SHIRTS

### *A good-quality business shirt has—*

- ▶ Firm, smooth fabric with a high yarn count.
- ▶ All parts preshrunk.
- ▶ Permanent color.
- ▶ Design or pattern matched at collar, front pleat, pocket.
- ▶ Well-matched, flat, sharp collar points.
- ▶ Close, even stitches, about 20 to the inch.
- ▶ Even, clear, smooth, four-hole pearl buttons, sewed on with many stitches.
- ▶ Firm, neat buttonholes, large enough to slip over the buttons easily, made with highly mercerized thread.
- ▶ Full cut.

### *A good-quality work shirt has—*

- ▶ Firmly woven, strong, smooth fabric with no sizing; high yarn count.
- ▶ All parts preshrunk.
- ▶ Permanent color.
- ▶ Close, even stitching, about 16 stitches to the inch.
- ▶ Triple-stitched seams.
- ▶ Pearl or composition buttons.
- ▶ Firm buttonholes.
- ▶ Neat collar and front pleat.
- ▶ Interlined collar.

## COTTON SHIRTS *for MEN and BOYS*

by

MARGARET SMITH, *Junior home economics specialist*

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BOTH PRODUCERS and consumers are interested in wise selection and effective use of American textiles. This bulletin gives the qualities to look for in buying men's and boys' shirts. They are not only an important item in a family's clothing budget but are also a garment for which cotton, the chief fiber grown in the United States, is preeminently suitable.

Shirts vary so little in style that most of the differences in quality are in the material, accuracy of cut, workmanship, and comfort of fit. These, then, are the points to check in order to assure satisfactory service.

### Shirt Fabrics

The materials most commonly used for business shirts are broadcloth, oxford, madras, end-to-end madras, and a lightweight chambray. Percale is an in-between fabric, often chosen by office workers and by manual workers who may not require the ordinary type of work shirt.

Work-shirt materials should be strong and durable. They must be of a weight that is comfortable from the standpoint of warmth or coolness and of a texture suitable for the particular kind of work to be done. They should also be easy to wash clean. Some materials are difficult to wash free of dirt and so require a great deal of rubbing.

For outdoor work in mild weather, choose a material such as chambray, which is durable, firm enough to prevent sunburn, yet lightweight enough to admit air and be fairly cool. For cold weather, covert and other warmer cottons are good.

Khaki and jean are durable materials for heavy work shirts, but these, like covert, are not the easiest for home laundering. Flannel and suede cloth are also used widely in very cold climates, where a warm shirt is needed.

Cotton or linen mesh fabrics, either woven or knitted, are popular for summer sport shirts because they are cool and easy to care for, but be sure that they will not shrink or stretch out of shape. Some are firmly con-

structed and will keep their original shape, while others cannot be worn after they are washed. Knitted fabrics of rayon are cool, but some of these materials stick to the iron when they are pressed and become shiny with wear.

Woven materials, like oxford cloth and slub broadcloth, are used in the more tailored types of sport shirts. These shirts look much like the regular business shirts when worn with a tie and coat.

Winter sport shirts are made of heavier and warmer materials, such as wool or cotton flannel or wool gabardine.

Each of these shirtings is available in both good and poor qualities, depending on the kind and grade of the fiber; the size, twist, and ply of the yarn; the number of yarns per inch both lengthwise and crosswise; the weave, breaking strength, and resistance to rubbing; the finish, amount of shrinkage, and color permanence. Much of this cannot be learned by looking at the material, but you can ask the buyer for definite facts in case the salesman is not sufficiently informed. Occasionally you can get some information from tags or labels on the shirt.

Long cotton fibers are used in the best shirting fabrics because they make the strongest, smoothest, and most even yarns. These fibers are usually combed to remove the short straggling ones, then spun into yarns. Two or more of these yarns twisted together form ply yarns. Cheaper shirt fabrics are generally made from short fibers, which are merely carded before spinning. The yarns are often uneven in size, and the fabric may have a fuzzy appearance.

Yarn count, the number of yarns per inch both in the warp and in the filling, is another item to consider in the quality of shirtings. The higher the count of yarn in a fabric, the finer the fabric. Materials with the lower yarn count are used in the cheaper shirts, and to make them look better until they are sold, starch and other finishing materials are often used as filling and dressing.

A firm, plain, smooth weave is the type to choose for long wear. Long floats or loose threads on the surface of the material, or fancy open weaves are apt to snag and pull and make the cloth weak. Even, short floats, such as are found in the tiny patterns in madras, wear out more quickly than the body of the fabric. Novelty shirtings, with designs, stripes, or checks of rayon, are hard to launder satisfactorily. The rayon is damaged by the high temperatures and bleaches generally used for cleaning cottons thoroughly and keeping them white.

Many of the better cotton shirtings are mercerized, which means that they have been subjected to a chemical process that strengthens the yarn and gives a smooth, lustrous finish. Mercerized cottons wear longer, have a greater affinity for dyestuffs, and do not show soil as readily as shirtings that are not so smooth. In cheap materials this finish is sometimes imitated by pressing, but any luster so obtained disappears in the first washing and leaves a dull-looking fabric.

Shirtings that feel smooth, silky, and firm are easy to launder and give a well-tailored appearance. If thick, harsh, and rough, they are hard to wash clean, difficult to iron, and always look wrinkled.

Shrinkage cannot be judged by looking at a fabric. You need to look for facts on labels. Many good- and medium-grade shirts have been submitted to a controlled shrinkage process. These shirts are usually cut a little larger than the stamped neck and sleeve size to allow for slight additional shrinkage. After laundering the measurements should be the same as the stamped size. Poor-quality shirts are rarely preshrunk, and no allowance is made for shrinkage. They may therefore not be wearable after they are laundered, unless bought very large in the first place. Even then good fit is not likely.

Some poor-grade covert and chambray work shirts shrink as much as 10 percent in one direction. These shirts will wear out more quickly than those of a better quality that have a guaranteed permanent size.

Read labels carefully. Recent rules established by the Federal Trade Commission require that such terms as "full shrunk" and "preshrunk" shall not be used in describing or labeling any cotton material unless the fabric will not shrink at all when laundered. If the material will shrink further, terms like "preshrunk" may be used only if qualified by an additional statement such as "will not shrink more than — percent." If a label says "full shrunk" without reference to any part of the shirt, the term should refer to the entire garment. If the label states "collar linings preshrunk," the body of the shirt has not necessarily been subjected to a shrinkage treatment. It may shrink badly.

Color permanence is an important point to look for in buying colored shirts. They should be fast to light, washing, and perspiration. Many shirts are labeled "vat dyed," which means that the color is fast to light and washing.

**Broadcloth** Broadcloth is one of the most widely used shirtings, particularly for white shirts, and is available in many grades.

It has a crosswise ribbed appearance. Most of the medium- and good-quality broadcloths are mercerized and made of combed, single-ply yarns. Such broadcloth usually has a yarn count of at least 130 yarns in the warp and 56 in the filling; this makes a fine, closely woven, durable fabric and one that tailors and launders well. Tests in this Bureau showed that shirt broadcloths of this type should have a breaking strength of at least 74 pounds in the warp and 24 pounds in the filling (grab method).





Some good-quality broadcloths are woven with two-ply yarns in both the warp and the filling; these are called two-ply broadcloths, or 2 by 2. They are very fine and soft, generally too fine for everyday wear, and are usually made up into high-priced shirts.

Low-grade broadcloths with lower yarn counts are made of carded single yarns. They are rarely mercerized; any luster they may have is due to heavy pressing and is not permanent. Some materials, called broadcloth, with a count below 100 by 52, do not have the characteristic ribbed appearance of broadcloth but may have a broken ribbed effect because of the unevenness of the yarns. Tests show that such fabrics are not as strong as the higher count broadcloths, will not give as good service, and lose their attractive appearance with laundering.

**Oxford cloth** Oxford cloth is a mercerized basket-weave material, rather open in texture. It is an excellent wearing material and because of its open weave is widely used for summer sport shirts. It is particularly good for soft-collar shirts, and should not be starched. Oxford cloth is usually plain white, but may also have colored warp and white filling yarns, or it may be piece-dyed in solid colors.

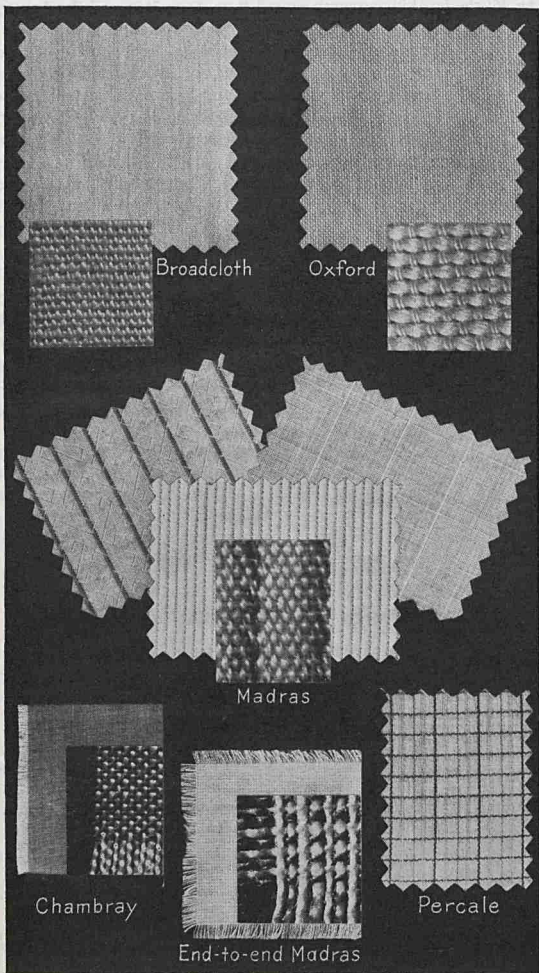
The yarn count of some typical oxford shirtings tested in this Bureau averaged 95 warp yarns and 45 filling yarns per inch, and ranged in breaking strength from 39 to 49 pounds in the warp and from 62 to 100 in the filling. The high strength of the filling yarns as compared with other fabrics may account for the good wearing qualities of this material.

**Madras** Madras is identified by the woven-lengthwise stripes, in color or white. In selecting madras, be sure that the stripes are smooth and flat. If they are cordlike and form ridges, they will wear off long before the main part of the fabric. Madras sometimes has small, woven figures or designs which may wear out or snag. The best grades of madras are lightweight, smooth, and firm, and they tailor and launder well. The lower grades are harsh, coarse, and extremely hard to iron. Madras is usually a durable material.

Results of studies on madras show an average yarn count of 117 in the warp and 75 in the filling and a range in breaking strength of from 40 to 87 pounds in the warp and 19 to 55 pounds in the filling.

**Chambray** Chambray is distinguished by the colored up-and-down yarns and the white crosswise ones, although the general effect is that of a solid color. It has a fairly well balanced weave with about the same number of yarns warpwise and fillingwise. The breaking strength, too, is nearly equal in both directions. Lightweight chambray is a good fabric for business and dress shirts, as it wears very well, and its smooth, soft texture makes it tailor and launder satisfactorily. The finely woven chambrays are found only in the better-grade business shirts.

Chambray in heavier weights is a good fabric for work shirts. Of the heavier chambrays tested in this Bureau, the average yarn count was



Broadcloth

Oxford

Madras

Chambray

End-to-end Madras

Percale

67 by 46; the breaking strength ranged from 49 to 76 pounds in the warp and 26 to 37 pounds in the filling.

**End-to-end madras** End-to-end madras is similar to lightweight chambray in appearance, and is often sold as chambray. The up-and-down yarns are alternately white and colored, instead of being all colored as they are in chambray. The filling yarns are white, and the finished effect is one of tiny all-over checks, instead of a solid color. This material is similar to chambray in weave and in wearing and laundering characteristics. Tests in this Bureau showed it to have a yarn count ranging from 84 to 127 warpwise and 71 to 112 fillingwise, and an average breaking strength of 48 pounds in the warp and 39 in the filling.

**Percale** Percale, a fabric often used in medium- and low-quality shirts, is a plain woven material with printed, rather than woven, designs. In better qualities it is firm and closely woven; it is easy to launder and gives good service. Since it is a printed fabric it is more likely to fade than are madras or chambray. When buying percale shirts, select those that are guaranteed fast color; otherwise they may turn white in spots. Good qualities of percale have an average yarn count of at least 80 by 80.

**Covert** Covert, another practical material for work shirts, is made of coarse yarns, two-ply in the warp, single-ply in the filling. It is firm, closely woven, heavy, and long wearing, but is much harder to launder than chambray. In the shirts of this material tested at the Bureau, the average yarn count was 54 by 47; the breaking strength ranged from 64 to 73 pounds in the warp, and 50 to 68 pounds in the filling.

## Design and Workmanship

Even though somewhat uniform in appearance, men's shirts vary considerably in cut of such details as collar, cuffs, and back. These affect the comfort and the length of wear, and some styles are more becoming to one person than another. It is sometimes difficult to check on all these details, though, because of the many pins put into the shirt at the factory.

**Collars and fronts** Business or dress shirts are made with either attached or separate collars. Attached collars are convenient and comfortable, but they have two disadvantages. The whole shirt must be laundered when the collar is soiled, and when it becomes frayed the shirt has to be discarded unless a new collar can be attached. In that case ready-made collars can be purchased in white broadcloth; or fabrics can sometimes be matched at a shirt maker's or tailor's and the old collar used as a pattern.

Attached collars come in two styles—pointed and tab. Tab collars fit higher around the neck than the regular pointed styles and are usually kept in place by buttoned extensions or tabs. Some tab styles have loops



on the under side through which the tie is passed; this keeps the collar points from turning up and also keeps the tie down. On other styles, removable stays keep the points down.

Collars are made in different heights to suit long, average, or short necks. It is important to choose the right one, because collars of the right height wear better. A high collar on a short-necked man is uncomfortable and unbecoming and will wear out quickly because of the extra wear on the folded edge.

Collar points should be sharp, evenly stitched, and as flat as possible. If collar points are not well tailored they are unsightly, as well as hard to iron. They wear out quickly, too, because of the extra pressure needed in ironing them flat.

Look at the inside of the neck band. On most good-quality shirts you will find several rows of machine stitching, referred to in the trade as quilting. This keeps the neck band firm and prevents it from crushing down on the neck.

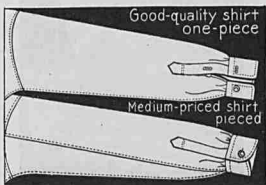
So-called "fused" collars have been treated by any one of several processes to give them a permanent starched appearance so that they will retain their stiffness even in warm weather and the collar points will stay down. Some of these collars are satisfactory; others wrinkle badly and wear out quickly. Since there is no way for a person to distinguish between them at the time of purchase, it is well to ask for a definite written guarantee.

Most collars and front pleats are interlined and can be ironed smooth and flat only if the lining materials are as fully shrunk as the outer cloth. In poor-quality work shirts a sleazy interlining is often used which is likely to shrink badly.

### Sleeves and cuffs

The top of the sleeve should come to the edge of the shoulder bone. If it drops down on the upper arm, the sleeve pulls and strains the back of the shirt. If it is too high on the shoulders, both sleeves and back are strained.

In the best-quality shirts, sleeves are cut in one piece and are easier to iron and are neater in appearance than if pieced. However, sleeves in medium-quality shirts are often pieced at the back of the arm to save material; this does not affect the fit as the sleeves are the same size as those cut in one piece. To be sure that the sleeve is cut straight, see that the thread of the material goes straight with the top fold of the sleeve. If the sleeve is cut crooked, it will be hard to iron flat.



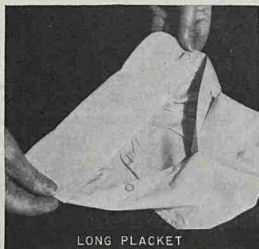


Work shirts often have a double section at the elbow, to stand the hard wear required of this type of shirt. These sections should follow the thread of the sleeve and should be applied as flat as possible, so that they will be easy to iron.

See that the sleeve fullness at the cuff is neatly distributed at the back, not bunched or uneven. Pleated fullness is the easiest to iron flat, but gathers are not difficult except when they are bunched together. Another type that is easy to iron is a specially cut sleeve that tapers into the cuff without pleats or gathers.

See that the sleeve placket opens wide enough for the cuff to be ironed flat. If it rolls up on the ironing board, it is hard to iron out all the wrinkles and get a neat finish. A button and buttonhole placed midway of the placket holds it together when worn, and makes the cuff stay straight and neat about the wrist. Unfortunately, many shirts do not have this good feature.

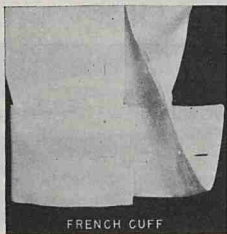
Plackets on work shirts, even those of good quality, are usually continuous, rather than tailored. On some of the poorest quality, the opening is simply part of the underarm seam and is merely hemmed. Such plackets are very likely to tear.



LONG PLACKET



TOO-SHORT PLACKET



FRENCH CUFF



BARREL CUFF

Cuffs of business shirts are made in two styles—French, or double, which fasten with links, and single, or barrel, which button. French cuffs are tailored in appearance and fit neatly into a coat sleeve. They are harder to iron than the single type, but they can be turned when the edges fray and so worn for a longer time. Barrel cuffs button at the wrist, and fit more closely than the French cuffs. They are easy to iron and to fasten. In work shirts, the cuffs are always barrel style.

**Cut of the back**

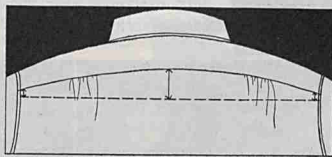
The cut of a shirt back is often overlooked, yet it has much to do with comfort and length of service, especially if a man is a bit round-shouldered or heavy in build. A full-cut back is always needed for free reaching, swinging the arms, and driving a car. This may be provided by a generous width allowance with the fullness eased to the yoke so that the finished effect is that of a plain back. Again, actual fullness as gathers or pleats may be set in over the shoulder blades. This places the fullness exactly where it is needed. If pleats or gathers are set in at the center back, they do little, if any, good.



A shirt cut straight across the back pulls out from the yoke.

In most well-cut shirts the edge of the shirt back that joins the yoke is rounded higher at the center back. This takes care of length needed by the natural rounding of the shoulder muscles. Shirt backs that are cut straight across the top, without this extra height, are too short and eventually tear away from the yoke.

Work shirts are cut in one piece in the back, with no separate yoke as in business shirts. A shaped section is applied to give the appearance of a yoke. Sometimes this yoke comes well down over the shoulder blades to serve as a reinforcement.



Shirt backs rounded high at the center and having evenly distributed gathers or pleats fit better over the shoulders.

**Buttons and buttonholes**

The buttons on the front of a good business or dress shirt are clear, lustrous, smooth pearl of uniform thickness, with the holes evenly spaced in the center. On cheaper shirts the buttons are generally of lower-grade pearl—cloudy, rough, uneven in thickness, often chipped, and with the holes off center. The rims of such buttons soon break off.

On good-quality shirts more stitches and more thread are used in sewing on the buttons; consequently, they stay on better. Buttons on starched fronts tear off more easily than if the front is soft, because starch makes the material and thread less pliable.

On the better grades of work shirts the buttons are generally of a durable composition. On medium-grade work shirts there are often bone buttons which, though they wear well, darken with laundering. Sometimes the buttons on poor-quality work shirts are of metal that rusts as soon as the paint wears off. Compressed paper buttons are used, too, but they lose their shape and firmness and soon have to be replaced.

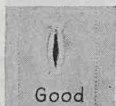
Examine the buttonholes to be sure that they are firm and are securely stitched across each end. The ones on the front pleat should be placed exactly in the center.

The fastenings are very important in sport shirts, as they are often of a type that will wear out before the shirt itself. Slide fasteners are used, but care should be taken that the shirt is preshrunk; otherwise

the fastener will buckle up and be too long for the opening, as the fastener will not shrink with the shirt.

Metal eyelets and ties are used frequently; the material should be firmly woven or knitted, so the eyelets will not pull out and ruin the shirt.

Braid loops and buttons are another type of fastening used on these shirts. Loops are often so fragile, though, that they pull out of the fabric.



Good



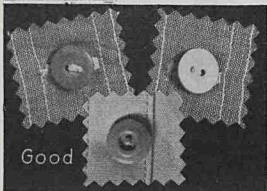
Poor



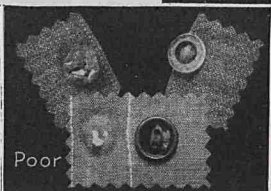
Good



Poor



Good



Poor

### Stitching and seaming

The outside stitching on the front pleat and the seamings on the sleeves and underarm are generally done with chain stitch. Examine the under side to see that the row of stitching is smooth, flat, and even. Knots in the stitching show careless workmanship and are usually found only on poor-quality shirts. The outside stitches should be small, of uniform size, and straight. In good-quality business shirts there are about 18 to 20 stitches to the inch; in work shirts, 12 to 16.

The stitching on the collar and cuffs of business shirts is generally the regular machine stitching, or lock stitching. The stitches should be small and even on both sides. Uneven stitches indicate a carelessly made shirt.

## Boys' Shirts and Blouses

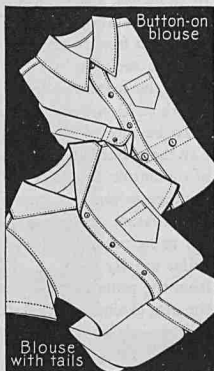
Boys' shirts and blouses are similar in many respects to those for men, but the best grade for boys usually corresponds to the medium quality for men. This is probably because boys outgrow their clothes so quickly that parents are loath to spend a great deal for them. There is the danger, however, that such economy may be carried so far that the shirts will not last as long as the boy could use them. Many times a good deal is spent on a quantity of cheap garments that cannot stand the necessary wear and tear. There would be greater satisfaction and saving if fewer shirts of better grade were bought in the first place.

The materials most used for boys' shirts are percale, broadcloth, and novelty cottons. Since growing boys need strong, well-fitting clothing, choose full-cut shirts made of firm, evenly woven materials that are full-shrunk and of permanent color. As in men's shirts, the fabrics with smooth finishes are easiest to launder.

Blouses for young boys are made either short and with buttons about the waist, or long and without buttons. In buying the button-on type be sure that the buttons at the waist are well reinforced with either strong tape or fabric, as they receive considerable strain. For most active school-age boys, blouses and shirts with tails are best, as they allow freedom for stooping without putting a strain on the shirt.

Shirts with open necks or convertible collars and short sleeves are tailored in appearance and comfortable for growing boys. These shirts are not outgrown so quickly as those with buttoned-up collars and long sleeves.

Youths' shirts are like men's in appearance, with pointed or tab collars and tailored fronts, but they do not have all the tailoring details of men's





shirts. Back fullness is concentrated at the center back; cuffs are usually barrel style and sleeve plackets generally continuous rather than tailored.

The buttons on boys' shirts are generally not so high in quality as those on men's shirts, but they should be uniform in thickness and have no flaws.

Sometimes metal eyelets and lacings are used as fastenings on boys' sport shirts. See that the material of these shirts is firmly woven and the eyelets securely clamped in. Otherwise they will pull out after a few wearings. If loops are used as fastenings, they should be easy to manage, and sewed securely into the seams to keep them from pulling out.

### Size and Fit

If a shirt is the right size and fits properly, it will wear longer than if it is too small or is skimped in cut so that there is extra strain over the shoulders and at the tops of the sleeves. If the sleeves are too short, they will pull and eventually tear both the front and back of the shirt. A neck band that is too tight is not only uncomfortable but will also pull and strain the fabric below the neck band.

Shirts are sold according to the neck size and sleeve length. Both measurements are very important to the comfortable fit and trim appearance of the shirt. The neck sizes in regular shirts for men range from 14 to 18 inches, and the sleeve lengths from 32 to 36 inches. These measurements are stamped on the inside of the neck band, and sometimes on the lower left front. For instance, a shirt may be stamped "15-33," meaning that the neck size is 15 inches and the sleeve length 33 inches. Or sometimes the mark is shortened to "15-3" or "15-4", to indicate a sleeve length of 33 or 34 inches.

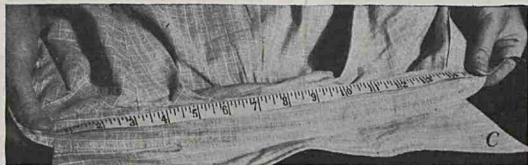
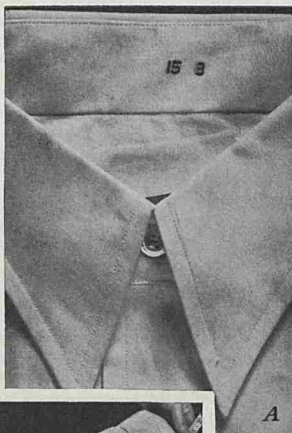
To be sure of getting the right size, measure a well-fitting old shirt. Lay the collar flat and measure the inside of the neck band from the center of the button to the far end of the buttonhole. For the sleeve length put the tape measure at the center of the back yoke and, laying the shirt out flat, measure to the lower edge of the cuff. If a new set of measurements has to be taken on the wearer, place the tape measure snugly where the collar usually rests, to get the neck size. For the sleeve length, measure from the prominent bone at the back of the neck to the wrist bone, with the arm extended straight out to the side.

A good-quality shirt will be full-cut. Measurements for a full-cut shirt have been agreed upon by the trade and published by the National Bureau of Standards as a commercial standard. Labels carrying the inscription "Standard Government sizes" are misleading if interpreted to mean anything but this commercial standard, and should read "Standard commercial sizes."

Full-cut business or dress shirts are rounded at the tails, with back and front the same length. If a shirt is skimped here, it is an indication that the whole shirt may be cut small. However, some brands of shirts are made especially for slender men, and should not be confused with cheap

A, The mark "15 3" stamped on the neck band indicates a neck size of 15 inches and sleeve length of 33 inches.

B and C, To get the right size measure by an old shirt. For the sleeve length put the tape measure at the center of the back yoke, and, laying the shirt out flat, measure to the lower edge of the cuff. Lay the collar flat and measure the inside of the neck band from the center of the button to the far end of the button-hole.



skimped garments. The waist and sleeves are shaped to take out extra bulk that would be objectionable on this type of figure. Many large men also like these shirts because they find that they stay in place at the waist better than the fuller cut ones.

Work shirts are not usually cut as long as the business type of shirt, and the tails may not be shaped. Some work shirts are cut straight across the bottom, and some have tails with gussets.

Men of unusual build, who have difficulty in getting shirts that fit comfortably and give reasonable wear, will find greatest satisfaction in custom-made shirts. These are made according to individual measurements, and naturally such service must be included in the price. In the end, however, they probably cost less than ill-fitting shirts that have to be replaced frequently. To give the impression of quality, some manufacturers label their shirts "cumbuilt," "custom features," "custom tailored," and the like, but on ready-made shirts these terms are meaningless. Only made-to-measure shirts can truthfully be called custom-made.

Shirts for boys and juniors are now marked according to age, rather than neck size. Youths' shirts are marked by the neck size, and sometimes by age as well. Sleeve length is not given in boys' or youths' shirts, even though it is important to the good fit of long-sleeved shirts. To get the best size, measure the neck, chest, and sleeve length on the boy. Old shirts are usually outgrown and cannot be used as a guide.



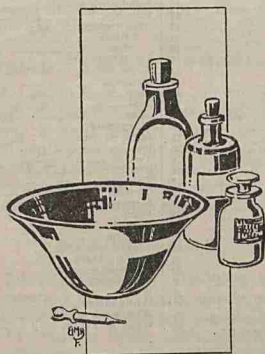
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# U. S. DEPARTMENT OF AGRICULTURE

FARMERS' BULLETIN No. 1474

## STAIN REMOVAL FROM FABRICS HOME METHODS



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This bulletin is a revision of and supersedes Farmers' Bulletin 861, entitled "Removal of Stains from Clothing and Other Textiles."

Washington, D. C.

Issued August, 1926

# STAIN REMOVAL FROM FABRICS: HOME METHODS

*Prepared by the Division of Textiles and Clothing, Bureau of Home Economics<sup>1</sup>*

## GENERAL PRINCIPLES OF STAIN REMOVAL

**T**HE REMOVAL of stains is a necessary feature of the general care of clothing and household textiles. Most stains may be removed easily at home, if reliable methods are known and a few simple precautions taken. Prompt treatment is one of the most important rules. Changes in the character of the stain, brought about by drying, exposure to air, washing, ironing, or in other ways, often make it necessary to use stronger chemicals in removing old stains. However, miracles should not be expected as the result of amateur or even professional efforts at stain removal. Very often the staining substance has so attacked the fabric that it can not be removed without destroying the fibers.

## NATURE OF THE STAIN

The nature of the stain should be known, if possible, before its removal is attempted, because this determines the treatment. If an unsuitable remover is used, the stain may be "set" so that its removal becomes difficult or even impossible. For example, if boiling water, which easily removes most fresh fruit stains, is applied to stains containing protein, such as those from milk, blood, eggs, or meat juice, it coagulates the albumin and makes it extremely difficult to remove.

## KIND OF FABRIC

The kind of fabric upon which the stain occurs should also be known and the method of treatment chosen which will affect that particular fabric the least. In removing stains from fabrics made from two or more kinds of fibers, such as silk and cotton mixtures, the effect of the stain removers upon all of the fibers should be considered. No chemical should be used which would injure the most delicate of the fibers.

## COTTON AND LINEN

Strong acids destroy cotton and linen and even weak ones attack these fabrics to some extent. Therefore, concentrated acids never should be used in removing stains from these fibers. When dilute

<sup>1</sup>Most of the experimental work on which this bulletin is based was done by Harold L. Lang and Anna H. Whittelsey of the former Office of Home Economics.

acids are employed, they should be neutralized afterward with a weak alkali, such as ammonia water, and removed by thorough rinsing; otherwise the acid may become concentrated upon drying and destroy the fibers. Generally speaking, alkalis do not attack cotton or linen fabrics to the extent that acids do. However, long-continued or repeated exposure to alkalis, especially in hot solution, weakens them. All bleaching agents are also somewhat harmful to these fibers and should be used with care and never in concentrated form or for extended periods of time.

#### WOOL AND SILK

Strong alkalis dissolve both wool and silk, and even washing soda or strongly alkaline soap often seriously injures these fibers. The only alkalis that should be used in laundering or removing stains from wool and silk are the milder ones like borax or dilute solutions of ammonia. Dilute acids, with the exception of nitric, which weakens and turns the fibers yellow, do not attack wool and silk readily. Bleaching agents containing chlorine, such as ordinary bleaching powder, are very destructive to both wool and silk and should not be employed.

The use of very hot water on these fibers must be avoided, since it turns both wool and silk yellow, shrinks wool, and injures the finish of silk. Excessive rubbing felts wool, causing it to shrink and thicken, while silk fabrics are likely to be torn. The removal of stains from silk should be done with great care as the mineral salts that are often used to weight such fabrics tend to weaken them.

#### RAYON AND SIMILAR SYNTHETIC FIBERS

Since rayon and similar artificial fibers are manufactured by various processes, this makes a difference in the stain removers and methods that can be used. Many fabrics of this type must be handled very carefully when wet, for water weakens them. Boiling is likely to decrease their luster. Dilute acids are not usually harmful to them, but concentrated acids should not be used. If the fabric is composed of cellulose acetate, it will be dissolved immediately by concentrated acetic acid. Acetone, an organic solvent which is valuable for removing many stains, will also dissolve cellulose acetate. Since there is a great deal of this material on the market, it is well to test a sample with these liquids before using them for stain removal. Alkaline solutions rapidly destroy most synthetic fibers, and bleaching agents are often harmful and should be used with great care.

#### COLORED FABRICS

Bleaches and other chemicals strong enough to remove stains will usually attack dyestuffs. It is therefore necessary to handle colored fabrics more carefully than white ones. They should be treated rapidly and rinsed thoroughly. If the color changes shade when treated with an acid the original color can often be restored by a

weak alkali, such as ammonia solution or ammonia fumes. Acetic acid will often restore a color that has been changed by alkalis.

#### SUBSTANCES USED FOR STAIN REMOVAL

Almost all of the materials used for stain removal may be classified as absorbents, solvents, or bleaches, although there are a few miscellaneous ones whose action is different. Sodium thiosulphate ("hypo"), which forms colorless water-soluble compounds with iodine, and corrosive sublimate, which will act similarly with certain medicinal stains, are examples. These are discussed under the treatment of individual stains.

#### ABSORBENTS

Such substances as chalk, magnesium carbonate, fuller's earth, and corn meal are known as absorbents. When spread on stained fabrics, these often absorb the staining material. They can then be brushed off readily. Such materials are effective if the stain is light or freshly made, but they can not be relied upon when it is set or very extensive. They are harmless to all fibers.

To use the absorbent powders, lay the stained fabric upon a flat surface and spread a layer of the absorbent over the stain. Work it around gently so as not to pull the fibers. As soon as it becomes gummy, shake or brush it off, and repeat the process until the bulk of the stain is removed. Then apply another layer of the absorbent and allow it to remain overnight, or longer if necessary. This removes all traces of the stain, and in the case of slight stains the preliminary treatment is unnecessary. Then dust or brush off the absorbent thoroughly. If it is not convenient to let the stain stand overnight, place a layer of cloth or brown paper over the absorbent and apply a warm (not hot) iron for several minutes. In the case of stains made by solid fats, which must be melted before they can be absorbed, the use of the warm iron is necessary.

#### STAIN SOLVENTS

Water and such liquids as ether, wood or denatured alcohol, benzol, acetone, gasoline, chloroform, and carbon tetrachloride are common stain solvents. A large number of stains can be removed by water without harm to the fabric. Unless the stain is known to be insoluble in water and the fabric water spots or the colors run, it is best to try water first. Test by placing a little water on an inconspicuous part of the garment if there seems to be danger of injuring it.

The other solvents mentioned are particularly good for removing stains of a fatty or greasy nature. As the vapors from all organic solvents are injurious when inhaled in large quantities, they should be used out of doors or in a very well ventilated room.

Gasoline, naphtha, and ether are very inflammable and may be the cause of serious fires. For this reason it is not recommended that these be used in the home in quantities large enough to immerse an entire garment. Not only will gasoline take fire easily and often burn with serious explosions, but in dry atmospheres a garment saturated with gasoline will sometimes burst into flames owing to



the static discharge caused by rubbing one part of it against another. If small quantities of either gasoline or ether are used for removing spots, they should be plainly marked "inflammable," kept away from flames, and preferably used out of doors. Benzol and acetone are also inflammable. Some of the noninflammable grease-spot removers sold under trade names consist entirely or in large part of carbon tetrachloride. All of the solvents mentioned above are harmless to all fibers, but water of course injures many fabric finishes and dyed materials.

#### BLEACHES

It is often necessary to bleach out a stain, but chemicals should be used carefully. Almost all of them will remove the color of the fabric as well as the stain and, if used in too concentrated a form or allowed to remain on the fabric too long, will weaken it. A number of the more common bleaches are given below. Reference to their use will be found under "Methods of Treating Individual Stains."

#### JAVELLE WATER

Javelle water may be used successfully in removing a number of stains, but should be applied only to uncolored cotton or linen materials, since it bleaches colors and rots silk, wool, and some kinds of rayon.

The solution usually called Javelle water (more correctly termed Labarraque solution) is prepared as follows: Dissolve one-half pound of washing soda in 1 quart of cold water. To this solution add one-fourth pound of ordinary bleaching powder (commonly called chloride of lime). Filter this liquid through a piece of muslin to remove the sediment which remains. Keep the clear liquid in tightly stoppered bottles.

In treating stains with Javelle water stretch the stained portion over a bowl filled with water and apply the Javelle water to the stain with a medicine dropper. Do not allow the Javelle water to remain in contact with the fabric for more than one minute. If necessary, the entire garment may be placed in the liquid. Then apply a solution containing one-fourth ounce of sodium thiosulphate and one-eighth ounce of 36 per cent acetic acid in 2 quarts of water. Sodium thiosulphate ("hypo") is found in many homes where amateur photography is being done and is very effective in removing the chlorine which remains in the fabric after treatment with Javelle water. Rinse thoroughly. Oxalic-acid solution may be used instead of the thiosulphate but is not so satisfactory.

If allowed to remain too long in contact with the fibers, Javelle water rots even linen and cotton materials. It should therefore always be followed very promptly by a solution of thiosulphate and the fabrics rinsed thoroughly to remove all traces of the chemical. With persistent stains Javelle water and thiosulphate to neutralize it, may need to be applied several times. Commercial ink removers are similar in action to Javelle water and are very convenient for removing many stains besides ink spots.

## POTASSIUM PERMANGANATE

Potassium permanganate can be used in removing certain stains from all white fabrics except rayon. One or more repetitions of the treatment may be necessary in the case of persistent stains. Potassium permanganate may also be used successfully upon many colored materials but should always be tried first on an unexposed portion of the goods in order to determine its effect on the dye. As it may harm delicate fibers, it should be used with great care. Prepare and use the permanganate as follows: Dissolve 1 teaspoon of the crystals in 1 pint of water and apply a little of this to the stain with a medicine dropper, a glass rod, or a clean cork, and allow it to remain for about five minutes. Remove any pink or brown stain left by the permanganate by applying one of the following chemicals:

Hydrogen peroxide, made very slightly acid (if not already so) with hydrochloric, acetic, oxalic, or tartaric acid. This treatment is suitable for wool. Follow by thorough rinsing.

Oxalic acid (poison) in saturated solution or lemon juice for cotton, linen, or silk. Follow by thorough rinsing.

## HYDROGEN PEROXIDE

Hydrogen peroxide, as obtained for medical purposes, has usually been made slightly acid, to give it better keeping quality. For use in removing stains make a small quantity of the peroxide slightly alkaline with ammonia solution. Since hydrogen peroxide affects the fiber also, in the case of cotton and linen materials, follow it by very careful rinsing. Apply it to the stain with a medicine dropper, a glass rod, or a clean cork, or sponge the stain with it. (See p. 6.) The method of using it in connection with potassium permanganate is described above.

## OXALIC ACID

Oxalic acid is poisonous and should be used carefully. The bottle in which it is stored must be marked "Poison" and kept out of the reach of children. To prepare a solution, dissolve as many of the crystals of the acid as possible in a pint of lukewarm water. Put into a bottle, stopper tightly, and use as needed. Apply this solution to the stain with a medicine dropper or glass rod and after allowing it to remain for a few minutes, rinse thoroughly in clean water. (See p. 6.) Neutralize with a solution of ammonia.

## HYDROSULPHITES

Hydrosulphites are perhaps the most generally useful bleaching agents for stain removal, sodium hydrosulphite usually being employed. Stable forms are available under many trade names. They should be kept dry in tightly closed cans and not moistened until ready to use. The powder may then be moistened and worked directly onto the stain with the fingers, or it may be dissolved in water and the fabric wholly or partially immersed in the warm solution. These compounds are particularly useful in removing dye

which has stained the fabric and are effective on almost all stains which are not greasy in nature. They can not be used on colored material unless the treatment is very rapid and the fabric well rinsed as soon as the stain is removed. Even under such conditions, the color of the fabric is often removed with the stain.

#### GENERAL METHODS OF TREATING STAINS

##### SPONGING WITH WATER OR OTHER SOLVENT

If the nature of the stain is not known and it does not appear to be greasy, sponging with a wet cloth may be effective. However, it is always well to try the action of water on some inconspicuous part of the garment unless it is definitely known that the fabric will not water spot or the color be affected.



FIGURE 1.—Chemicals may be applied to stains by stretching the garment over a bowl of clean water and dropping the chemical onto the stain from a medicine dropper.

Spread the article on a flat surface in a good light. Lay the stained material with the wrong side up and apply the liquid to the back, so that the foreign substances can be washed from the fibers without having to pass through the material. A cloth folded several times to form a pad, or, better, a clean piece of blotting paper may be placed under the stain to absorb the superfluous liquid. Change the pad or paper occasionally as it becomes soiled. Sponge with a clean, soft, lintless cloth which has been dipped in the liquid and wrung until partially dry. Do not have the cloth excessively wet. Use light brushing motions, spreading the moisture irregularly into the surrounding fabric in order to prevent rings.

##### APPLICATION OF CHEMICALS

Chemicals should not be used until after water has been tried, unless it is definitely known that water will not remove the stain

or that the fabric is unsuitable for water treatment. There is always danger that chemicals will attack the fiber.

However, there are a few common chemicals which are necessary to remove some stains, and these should be kept in every household. As some are poisonous, they should not be kept in the family medicine cabinet or the pantry. Chemicals most commonly used in removing stains are Javelle water, potassium permanganate, oxalic acid, ammonia water, and carbon tetrachloride. The utensils needed are a medium-sized bowl, a medicine dropper, a glass rod with rounded ends, several pads of cheesecloth or old muslin, a small sponge, and sheets of white blotting paper.

If the effect of the stain remover upon the fiber or color is not known, try it by applying a little to a sample or to an unexposed portion of the goods.

Work rapidly when using chemicals to remove stains, so as to give them as little time as possible to act on the textile fibers. Many

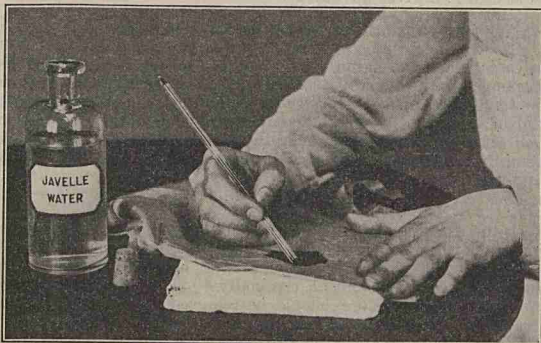


FIGURE 2.—A glass rod with rounded ends is convenient for applying chemicals to stains. A pad of cloth beneath the stain absorbs any excess of the chemical.

brief applications of the chemicals, with rinsing or neutralizing after each application, are preferable to allowing them to remain on the stain for a long time.

Stretch the stained portion of the garment over a bowl of clean water and apply the chemical with a medicine dropper, as shown in Figure 1. The chemicals may be rinsed out quickly by dipping in the clean water. Another method is to place the stained portion over a pad of folded cloth and apply the chemical with a glass rod as shown in Figure 2. The neutralizing must be thorough, and should be followed by rinsing in several changes of water.

The chief difficulties encountered by the inexperienced are ring formation and roughening of the fabric. Rings are caused by the excess dressing of the fabric which runs back into the edge of the damp portion and is deposited there as the fabric dries. They are

overcome by skill in handling. After a spot is removed it is well to go over it lightly with a moist sponge or cheesecloth, absorbing the surplus liquid and barely dampening the surrounding fabric enough to spread the dressing out in an irregular, indistinct line. It is sometimes helpful to go over the spot with a piece of cheesecloth moistened in denatured or wood alcohol. Do not have the cloth too moist, as some colors are affected by alcohol. Rapid drying is always a wise precaution in all cases of stain removal where there is danger of ring formation. A fan or a hair drier can be used to good advantage or the garment may be hung where a good breeze strikes it. If it is impossible to prevent rings by these methods, it may be necessary to wash the garment or to dip it in gasoline. This gasoline dip is the remedy generally used by commercial cleaners. (See p. 3.)

A roughened fabric is due, of course, to too hard and too much rubbing. Only practice can bring the light touch which is part of the skill of an experienced cleaner. The use of a medicine dropper as described is a great advantage.

#### METHODS OF TREATING INDIVIDUAL STAINS

In cases where the nature of the stain is not known it should be first sponged with cold water, provided that the fabric is not injured by water. (See p. 6.) Hot water should be avoided in treating unknown stains until after other substances have been tried, since it will set many stains and make their removal more difficult. If the stain is not removed by cold or warm water, chemicals should be applied.

#### ACIDS

With the exception of nitric acid, acids do not generally produce stains upon white fabrics but often even in dilute form change or destroy the color of dyed materials. Most acids do, however, dissolve or weaken textile fibers, especially those from plants. Acid spots on textiles, therefore, should be removed at once by water or neutralized by some alkaline solution. Use one of the following:

1. **Water.**—If the material is washable, rinse the spot several times in a large volume of water. This checks the action of the acid, but usually has no effect upon any discoloration due to it.

2. **An alkaline substance.**—Apply a weak alkali to the acid spot. The alkali forms a salt with the acid, and this must be removed later by rinsing or sponging with water. The acid should be neutralized completely with the alkali or the discoloration may reappear after a while. To determine when the acid spot is completely neutralized, touch it with a piece of litmus paper, moistened with pure water. Litmus paper, which may be purchased at the drug store, is turned red by acids and blue by alkalis. If litmus paper is not available, touch the spot with the tongue. If alkaline, it will taste bitter; if acid, it will taste sour. Any of the following may be used to neutralize an acid spot:

**Ammonia.** If the spot is slight, neutralize it by holding it in the fumes from an open bottle of strong ammonia solution. This is a good method to use if the fabric water spots easily; otherwise the ammonia solution may be applied directly. However, some dyes are affected by ammonia. To guard against this, have dilute acetic acid

or white vinegar convenient and apply if there is an undesirable color change.

Sodium bicarbonate (baking soda). Sprinkle this on both sides of the stain, moisten with water, and allow to stand until the acid is neutralized (at that point the effervescence will cease). Remove the excess by rinsing with water.

Ammonium carbonate. Apply in the same way as sodium bicarbonate or use a 10 per cent solution.

#### ALKALIS

Dilute alkalis have little effect on cotton and linen, but strong alkalis cause the fibers to swell and become yellow and the cloth to contract. Wool and silk, on the other hand, are yellowed or destroyed by alkalis even in dilute solutions. The color of any fabric may be changed or destroyed even though the fiber is not noticeably affected by the alkali. It is important, therefore, to neutralize alkali spots at once. Use any of the following agents:

1. Water.—If the material is washable, rinse thoroughly with water. This is generally sufficient in the case of such alkalis as washing soda and ammonia.

2. A mild acid.—Apply the acid with a cloth until the fabric changes back to its original color, or until the stain is slightly acid as shown by its reaction to litmus paper or by the taste. Then rinse the treated spot thoroughly in water. In the case of colored goods rub the spot dry, using a piece of the same material as the stained fabric, if possible. Use any of the following mild acids:

Lemon juice. Squeeze the juice on the stain. As long as the spot remains alkaline the juice is bright yellow in color, but when the spot becomes acid the color disappears almost entirely. Apply the lemon juice until this color change takes place.

Vinegar. If the vinegar leaves a spot, sponge with water.

Acetic acid. Apply a 10 per cent solution of acetic acid to the stain and remove the excess by rinsing or sponging.

#### BLOOD

Hot water will set the protein in blood stains and therefore should never be applied until after treatment with cold or lukewarm water. Use any of the following agents:

1. Cold or lukewarm water.—If the material is washable, soak the blood stains or rub them in the water until they turn light brown in color; that is, until most of the coloring matter is dissolved. Then wash the material in hot water. For stains on silk or wool, sponge with cold or lukewarm water. (See p. 6.)

2. Ammonia solution.—If the material is washable, soak in a solution containing about 1 ounce (2 tablespoons) of household ammonia to 1 gallon of water, until the stains are loosened. Then wash in the usual manner. For old stains ammonia is somewhat more satisfactory than soap.

3. Hydrogen peroxide.—Sponging with a little hydrogen peroxide (see p. 5) often will remove the last traces of blood stains after the main part has been removed by cold or lukewarm water, as described

above. This agent can be used on all fibers provided it does not injure the color of the material.

4. **Javelle water.**—Use Javelle water (see p. 4) only as a last resort and not on wool or silk.

5. **Starch.**—Raw starch mixed to a paste with cold water may be used for stains on thick materials, such as flannel and blankets, which can not conveniently be soaked in water. Apply the paste thickly to the stain and brush it away when it becomes dry. Repeat the application until the stain is removed.

#### BLUING

Three types of laundry bluing are in common use—ultramarine, Prussian, and aniline. Since they differ chemically, spots due to them require different treatment. It is not difficult to determine to which type a blue belongs, and methods for doing this are suggested under the three following headings:

##### ULTRAMARINE BLUE

The commercial blues which come in balls or blocks with directions to wrap them in a piece of flannel or other cloth and shake them about in the water to be blued are generally ultramarine. This is a finely divided, insoluble substance, which remains suspended in the water if it is stirred sufficiently but which settles on long standing. Use any of the following in removing stains caused by ultramarine blue:

1. **Cold water.**—Soak fresh stains or rinse them in an abundance of cold water.

2. **Soap and water.**—Wash the stains as in ordinary laundering, with an abundance of soap, and rub thoroughly. This treatment will remove stains which are not removed by soaking.

3. **Dilute acid.**—Hydrochloric acid, U. S. P., diluted with four times its volume of water; or acetic acid, 10 per cent solution, will dissolve heavy stains of this kind. Rinse the material thoroughly after treatment with the acid.

##### PRUSSIAN BLUE

The liquid bluing used commonly in the home laundry is in most cases a soluble variety of Prussian blue, commercially known as Chinese blue or soluble blue. It is greenish blue in color and soluble in water. To determine whether a bluing is of this kind, place a few drops in a glass, add a small quantity of a dilute solution of lye, potash, or washing soda, and warm by holding the glass in boiling water. A flaky, reddish-brown substance (ferric hydroxide) will form when Prussian blue is present.

Prussian or Chinese blue is sometimes the cause of yellow discolorations or spots upon white clothes. If the clothes are not rinsed free from strong soap, washing soda, or other alkali used in washing before they are blued with Prussian blue, the alkali remaining on the clothes reacts with the bluing and forms ferric hydroxide, which is deposited upon the clothes. This is set by subsequent drying and ironing, and is chemically identical with iron rust. For methods of removing these stains see "Iron rust," page 19.

Clothes are occasionally overblued with Prussian, as with other bluing, or may become streaked with the bluing if it has not been mixed evenly with the water. To overcome this condition the following treatment is recommended:

1. **Cold water.**—Rinse the stains in an abundance of cold water. This is effective only for very fresh stains.
2. **Boiling water.**—If cotton or linen, boil the material until the stains disappear. Excessive boiling, however, tends to yellow fabrics if there is soap or other alkaline substances present.

#### ANILINE BLUES

The aniline or coal-tar blues probably are used less commonly in the household than the other blues, but are employed frequently in commercial laundries. They are sold usually in the form of small crystals or of a powder having a dark-blue or iridescent color and are soluble in water, being in this respect different from ultramarine blue. The fact that alkali gives no precipitate with them distinguishes them from Prussian blue. Stains from aniline blues may be removed by the same methods used for those from Prussian blues.

#### BUTTER AND BUTTER SUBSTITUTES

Stains from butter and butter substitutes are essentially grease spots, although they contain, besides the fat, small quantities of salt, casein, and sometimes coloring matter. Since the salt and casein usually are carried away mechanically when the fat is removed, the reagents and methods for removing butter spots are the same as for spots from any solid or semisolid fat. (See "Grease and oils," p. 15.) The coloring matter is also removed by the grease solvents.

#### CANDLE WAX (COLORED)

Candle-wax stains usually consist of paraffin colored with pigment or dye. Remove the paraffin as completely as possible. (See "Paraffin or paraffin wax," p. 24.) Then dissolve the dye remaining on the fiber by sponging with wood alcohol. These also are effective: Carbon tetrachloride, chloroform, acetone, or benzol. (See p. 3.)

#### CANDY

Candy stains are due to the sugar sirup and any coloring matter or chocolate which may be present.

1. **Laundering.**—If the material is washable, ordinary laundering is sufficient.
2. **Water.**—Sponge with clear warm water in other cases. If dye or chocolate stains remain, follow instructions given under "Dyes and running colors," page 13 and "Chocolate and cocoa," page 12.

#### CHEWING GUM

Chewing gum usually contains a gum known as chicle which has been boiled down, flavored, and sweetened. Resins of various kinds may replace the chicle.

1. **Water.**—If the material is washable, soften the gum stain with egg white and then wash.



2. Carbon tetrachloride.—Prolonged treatment with carbon tetrachloride is usually satisfactory, although it may be necessary to remove the traces of sugar by sponging with water. Treatment alternately with carbon tetrachloride and water is often effective.

#### CHOCOLATE AND COCOA

Stains from chocolate and cocoa are composed of fat, resinous coloring matter, fibrous material, starch, sugar, and sometimes milk solids. Chocolates and cocoa prepared as beverages differ from cake chocolate in containing a larger proportion of milk and less fat, but none of these stains are set by hot water. Part of the stains from cake chocolate, confectionery, frosting, and the like can be scraped off with a dull knife.

1. Soap and hot water.—If the material is washable, this is often all that is necessary, but Javelle water (see p. 4) may be used on cotton or linen to remove any persistent stain.

2. Wood alcohol and ammonia.—Soak the stained portion of the fabric in wood alcohol made alkaline with ammonia solution. This is a particularly effective method.

3. Grease solvents.—If the fabric is not washable, grease solvents (see p. 3) will dissolve the fatty contents of the stain and the remainder can be removed by hydrogen peroxide (see p. 5).

#### COFFEE

The brown stains from coffee are due, at least in part, to certain compounds formed in the roasting process, which are soluble in water. Alkalis, such as soap, Javelle water, washing soda, ammonia, and the caustic alkalis, change the color of coffee stains to a bright yellow. The stains are not more difficult to remove after this change, although the treatment with alkali may cause a stain to appear much more distinct than before. Fresh coffee stains usually are not difficult to remove, but the last trace of old stains sometimes proves resistant. Cream in the coffee often necessitates the use of grease solvents in addition to other reagents. If the fabric is washable, use method 1, 2, 3, or 4; if not washable, use method 5, 6, or 7.

1. Soap and water.—Fresh stains and most old ones on washable materials can be removed by ordinary laundering. A slight trace sometimes remains in the case of very heavy or old stains. Drying the material in the sun will frequently remove these or a bleaching agent (see p. 4) may be employed.

2. Boiling water.—Pour boiling water on the stain from a height of 2 or 3 feet. This is effective upon stains which are not more than a few hours old.

3. Potassium permanganate.—See page 5.

4. Javelle water.—This agent (see p. 4) is effective in some cases in removing stains which remain after treatment with soap and water but is less satisfactory than potassium permanganate. Do not use Javelle water on wool or silk.

5. Cold or lukewarm water.—If the stains are on wool or silk material, sponge with cold or lukewarm water. If a grease spot from the cream remains after the spot has dried, remove it by the use of grease solvents. (See p. 3.)

6. **Damp cloths and a hot iron.**—Fairly good results are obtained in removing small coffee stains from light-colored silk material by placing the stain between clean, damp cloths and pressing the whole with a hot iron.

7. **Hydrogen peroxide.**—Sponge nonwashable materials with a very little clear water and then use hydrogen peroxide solution. (See p. 5.)

#### DYES AND RUNNING COLORS

As the dyes of textiles differ greatly in chemical composition and as it is impossible in most cases to know the character of the color, different methods must be tried, beginning with the simplest. It is impossible to remove some of these stains entirely. Each of the agents named below is satisfactory in some cases, but it should be remembered that they are not guaranteed to be successful for all stains.

1. **Water and sunlight.**—If the material is washable, rinse the stains in cold or warm water, or soak them for 10 to 12 hours if necessary, and then dry in the sun. Repeat the treatment if the stains are not removed entirely the first time. Spots on woolen and silk materials sometimes may be removed by soaking or washing in cold water.

2. **Hydrosulphite.**—One of the hydrosulphites (see p. 5) is the most satisfactory for general purposes.

3. **Javelle water.**—Do not use Javelle water (see p. 4) on wool or silk.

4. **Hydrogen peroxide.**—Make hydrogen peroxide slightly alkaline with ammonia solution and use particularly for stains on white silk or wool. Soak the stains in this solution until they disappear and then rinse thoroughly. (See p. 5.)

#### EGG

The chief constituents of egg stains are albumen, or egg white, and fat, of which the yolk contains about 33 per cent. A yellow pigment is also present in the yolk. Heat, which coagulates albumen, renders egg stains somewhat difficult to remove; therefore hot water should never be applied first. Sometimes a large part of the stain hardens on the surface of the material and may be scraped off with a blunt knife. Use cold water followed by one of these agents:

1. **Hot water and soap.**—If the material is washable, use these as in ordinary laundering.

2. **A grease solvent.**—Allow the stained place to dry after being sponged with cold water. Then apply the grease solvent. (See p. 3.)

#### FLY PAPER (STICKY)

See "Resins and resinous substances," page 25. Carbon tetrachloride and benzol are particularly effective.

#### FRUITS AND BERRIES (COOKED)

The stains of cooked fruits, including small fruits and berries, are somewhat different in character from those of the same fruits when fresh. More sugar usually is present, and the chemical nature of the tannin compounds and coloring matters apparently is altered in

some way by the cooking. In many cases these changes render the stains much easier to remove than those of fresh fruit, and they often disappear during ordinary laundering. Stains from some cooked fruits, however, especially those that are dark red and purple, are similar to those from fresh fruit in being set by alkaline substances. Use one of the following agents:

1. **Boiling water.**—If the material is washable, use method 1 under "Fruits and berries (fresh)."

2. **Warm water.**—Sponge delicate fabrics with warm water.

#### FRUITS AND BERRIES (FRESH)

Most fruits contain coloring matter which often causes persistent stains on textiles. Practically all fruit stains, when they are fresh and still moist, can be removed with boiling or even warm water. After they have dried they become much more difficult to remove. This is true especially of stains from peaches and from red or purple berries. (For "Pokeberry" stain, see p. 25.) Such stains in many cases are set by soap and other alkaline substances, the red color changing to a green or blue and becoming much more resistant to treatment. Some fruit stains may safely be attacked with soap and water; but as the majority are set by alkalis, it is better to avoid the use of soap on all fresh-fruit or berry stains.

The citrus fruits, such as grapefruit and lemon, often produce very persistent stains. These develop markedly if the fabric is pressed with a hot iron before being washed. Although such stains are sometimes removed by ordinary laundering, bleaches may be necessary. Potassium permanganate (see p. 5) is particularly effective. The color of some materials may be affected by the acids present in fruits, such as these. However, the color can generally be restored by the methods used for acid stains. (See p. 8.)

Fresh fruit stains are more difficult to remove from silk and wool fabrics, although the stable hydrosulphites are valuable agents if the material is white. Oxalic-acid solution can also be used on such white fabrics. Sponging with a 10 per cent solution of acetic acid is sometimes helpful when stronger chemicals can not be used on very delicate colored fabrics. Stains remaining on silk or wool (white or dyed with fast colors) after sponging with warm water frequently can be removed with a little hydrogen peroxide, made slightly alkaline with ammonia.

1. **Boiling water.**—If the stain is on white or fast-colored washable material, stretch the stained material over a bowl or other vessel, hold it by a string or an elastic band, if necessary, and pour boiling water upon it from a teakettle held at a height of 3 or 4 feet, so that the water strikes the stain with some force. With some stains, especially those in which fruit pulp is present, a little rubbing alternated with applications of boiling water is helpful. A stain remaining after this treatment oftentimes can be bleached out by hanging the wet material in the sun to dry.

2. **Lemon juice and sunlight.**—Stains remaining after treatment with boiling water can often be bleached by moistening with lemon juice and exposing to the bright sunlight.

3. **Acetic or oxalic acid.**—A stain which turns blue or gray and can not be removed readily by boiling water sometimes can be loosened by moistening with acetic acid (10 per cent solution) or oxalic

acid. (See p. 5.) This restores its original color and renders it more easily soluble in the boiling water. If necessary, apply the acid several times, alternating with boiling water.

4. **Hydrosulphites.**—Stable hydrosulphites (see p. 5) are very satisfactory for removing fruit stains from any white fabrics.

5. **Javelle water.**—Javelle water (see p. 4) is effective for white cotton or linen materials but should not be used on wool or silk.

6. **Potassium permanganate.**—See page 5.

7. **Potassium acid oxalate.**—This is sometimes sold under the name of “salts of lemon” or “salts of sorrel.” Treat the stains with boiling water and then boil them in the acid oxalate solution. A 3 per cent solution made by diluting a saturated solution (which contains about 6 per cent of the oxalate at ordinary temperature) with an equal volume of water is satisfactory.

#### GLUE

Glue is soluble in water, but if it has become thoroughly dried, long soaking is necessary before it becomes soft enough to dissolve completely. Use one of the following agents in removing glue spots:

1. **Water.**—If the material is washable, soak the spot in warm water. Occasionally it is necessary to boil the stained material.

2. **Acetic acid.**—Sponge the spot with dilute acetic acid using absorbents such as clean blotters or a pad of soft cloth. White vinegar may be used instead of the acid but is not always so satisfactory.

#### GRASS, DANDELION, AND OTHER FRESH GREEN FOLIAGE

The green stains from grass or fresh foliage are due to chlorophyll, the coloring matter present in green plants. Use one of the following agents in removing stains of this character:

1. **Hot water and soap.**—If the material is washable, use hot water and soap as in ordinary laundering, rubbing the stain vigorously. Remaining traces may be bleached out with Javelle water (see p. 4) if the material is cotton or linen, or potassium permanganate (see p. 5). These bleaches will remove the dark-brown stains caused by the juice of the dandelion.

2. **Ether or wood or denatured alcohol.**—Apply by sponging. (See p. 6). This is useful on fabrics that laundering might injure.

#### GREASE AND OILS

Fresh grease spots may consist of the pure fat or oil. Old grease spots or stains from automobile, wheel, or machine greases, usually contain more or less dust, dirt, or fine particles of metal. (For road oil and creosote oil, see p. 27.) Sometimes it is possible to scrape or wipe much of the adhering grease from a stained material. After this has been done there is a choice of three general methods of treating the stain itself: Wash it with soap and warm water to remove the grease; or absorb the grease with dry substances; or dissolve the grease in an organic liquid. Use one of the following agents:

1. **Warm water and soap.**—Grease spots usually can be removed from washable materials with warm water and soap as in ordinary laundering if care is taken to rub the particular spot thoroughly. Soaps containing naphtha or kerosene are efficient.

2. **Absorbents.**—Use blotting paper, fuller's earth, brown paper, French chalk, powdered magnesia, or white talcum powder for fine materials; corn meal or salt for carpets, rugs, and other coarse materials. The use of absorbents generally is effective only on spots of grease or oil unmixed with particles of dirt or metal. The advantages of using them are that they do not wet the fabric or leave rings as often happens when water or grease solvents are employed.

3. **Organic solvents.**—Carbon tetrachloride, chloroform, ether, gasoline, naphtha, and benzol (see p. 3) are effective in the removal of common grease and cedar and other vegetable oils. Carbon tetrachloride is best for removing cod-liver oil, although a bleaching agent (see p. 4) may also be necessary if these stains are old.

Place a pad of clean cloth or a white blotter beneath the stain and change it as soon as it becomes soiled. Sponge the stain with a clean cloth, preferably a piece like the stained material, moistened with the solvent. To prevent the spreading of the grease and solvent, it is best to use small quantities of the solvent at a time and to work from the outside of the spot toward the center. It is well also to surround the stain with a ring of French chalk or other absorbent mentioned in method 2. After applying the solvent rub the spot with a clean cloth until it is thoroughly dry.

In removing grease spots which contain dirt or fine particles of metal, more rubbing and a larger quantity of solvent are necessary. It is best to apply the solvent from the wrong side of the material so that the particles will be washed mechanically from the fibers onto the pad of cloth placed underneath. If the spot does not yield to this treatment, immerse it in a small bowl of the solvent, and brush it gently with a small, soft brush. The brushing serves to loosen the insoluble particles, which then fall to the bottom of the bowl.

Generally if the stained place must be dipped in the solvent, it is more satisfactory to immerse the whole article finally in clean solvent, which prevents the formation of rings. (See p. 7.) If sufficient solvent is not at hand for this, the ring usually can be removed by careful and patient sponging with small quantities of fresh solvent. Replace the cloth, pads, or blotter often as suggested above, and work from the wrong side of the material.

A paste made by mixing the solvent with French chalk, magnesia, or other white absorbent is often used. Spread the paste over the spot, leave it until thoroughly dry, and brush it off. Repeat this treatment if necessary. The spreading of the solvent and the formation of a ring will be avoided to a considerable extent in this way. The method is especially useful for cleaning light-colored unwashable materials, laces, and the like.

#### GUMS

Many gums such as gum arabic and cherry-tree gum are soluble in water. For other so-called gums, see "Chewing gum," page 11, and "Resins and resinous substances," page 25.

#### ICE CREAM

Ice cream stains are similar to those of milk or cream, except that they always contain sugar, sometimes eggs, and often chocolate, fruit, or flavorings. If stains from these added materials persist

after the ice cream itself has been removed, special methods must be used, such as for "Fruits and berries (fresh)," page 14; "Fruits and berries (cooked)," page 13; "Coffee," page 12; "Chocolate and cocoa," page 12. Use one of the following agents:

1. **Soap and water.**—If the material is washable, use soap and water for stains in which no highly colored fruit or other substance is present.

2. **Cold or lukewarm water.**—Sponge the stains thoroughly with water. (See p. 6.) If, on drying, a grease spot from the cream remains, remove it by the methods suggested for grease spots. (See p. 15.)

#### INK

##### INDIA INK

Genuine Indian ink is finely divided carbon mixed with gum and formed into a cake which, when used, is rubbed up with water. Drawing inks often contain shellac and borax in addition to the gum. Finely divided carbon or colored pigments may be added. If these have penetrated the fabric deeply they are impossible to remove completely. Wood or denatured alcohol, glacial acetic acid, chloroform, or gasoline (try in the order named) are helpful in dissolving the waterproofing ingredients and mechanically removing the carbon. See "Printing ink," page 18.

##### MARKING INK

So-called indelible or marking inks are of two common types: Those with an organic dye, usually aniline black, as a basis, and those containing silver nitrate or other silver compound.

Ink of the aniline-black type may be recognized by the directions for its use, which generally state that the articles marked with it must not be ironed until after they have been washed. Aniline-black inks are remarkably fast, and it is practically impossible to remove them after they have once become dry. None of the methods given for the removal of silver-nitrate ink stains are effective on aniline-black ink stains, nor do most of the methods used for ordinary writing-ink stains give satisfactory results.

Ink of the silver-nitrate type may also be recognized generally from the directions for its use, which state that articles marked with it must be laid in the sun or pressed with a warm iron before they are washed. This is to bring about the precipitation of metallic silver, which gives the black or brown color to the marks. Use one of the following agents in removing stains from silver-nitrate inks:

1. **Iodine and sodium thiosulphate ("hypo").**—Moisten with a few drops of tincture of iodine, sponge out and then remove with a solution of sodium thiosulphate made by dissolving several crystals in one-half cup of water.

2. **Corrosive sublimate (poison).**—A dilute solution of this chemical is very effective, but it is so poisonous that its use is not recommended unless extra precautions are taken to keep it from the fingers and to remove all traces of it from the vessels used.

3. **Javelle water.**—If the stain is on white cotton or linen, Javelle water (see p. 4) may be applied repeatedly until the color of the spot disappears. Then soak the stained place in ammonia solution to remove the silver chloride formed.

## PRINTING INK

The coloring matter of black printing ink consists of finely divided carbon, usually in the form of lampblack. This is suspended in linseed oil with resin, turpentine, etc. Colored printing inks are obtained by adding colored pigments instead of carbon. Stains from ink of this type are very similar to paint stains. Use one of the following agents for removing printing-ink stains:

1. Soap and water.—If the material is washable, fresh stains may be removed by applying an abundance of soap and water and rubbing thoroughly.

2. Lard.—Rub the stained place with lard and work it well into the fibers. Follow with soap and water, as in method 1.

3. Turpentine.—Soak for a few minutes in turpentine and then sponge out with chloroform, ether, or wood alcohol.

## WRITING INK

The coloring matters commonly used in writing inks include the following: Combinations of logwood or nutgalls with ferrous or ferric salts or with salts of other metals; aniline dyes, which are used either alone or with coloring matters of the type mentioned above; finely divided carbon in the form of lampblack. Colored inks are usually solutions of aniline dyes. Gums, sugar, or glycerine often are added to thicken an ink and hold the coloring matter in suspension, and phenol may be used to keep it from molding.

On account of the differences in the composition of writing inks, it is impossible to find agents which are equally effective in removing all ink spots. Each of the agents mentioned below is satisfactory with some type of ink. For an ink spot of unknown composition, it is necessary to try various agents, beginning always with the simplest and that least likely to injure the fabric.

If the ink has been spilled on the carpet, first apply absorbents as in method 1. These are more satisfactory than the following methods which will remove the color from the carpet unless used very carefully. Try repeated applications of oxalic acid (method 4) or potassium permanganate (method 6), or rub with the cut surface of a lemon, squeezing on the juice and rinsing between applications with a clean, wet cloth until no more ink can be removed. Rub the spot then with a clean, dry cloth. After the carpet is dry, brush up the nap with a stiff brush or a cloth. For ink stains on other fabrics, use one of the following:

1. Absorbents.—To a moist stain apply corn meal, salt, French chalk, fuller's earth, magnesia, or talcum powder to remove any ink not absorbed by the fibers and to keep it from spreading. For a large ink spot, apply one of these substances before trying other agents. Work the absorbent around with a blunt instrument and renew it when it becomes soiled. When the dry absorbent fails to take up more ink, make it into a paste with water and apply again.

2. Soap and water.—If the fabric is washable, soap and water as in ordinary laundering is satisfactory for some types of ink.

3. Milk.—Soak the stains for a day or two, if necessary, changing the milk as it becomes discolored. Pasteurized milk usually is not so satisfactory for this purpose as milk that has not been heated.

4. **Oxalic acid.**—Soak the stains for a few seconds in a saturated solution of oxalic acid (see p. 5), then rinse in clear water, and finally in water to which a few drops of concentrated ammonia solution have been added.

5. **Potassium acid oxalate.**—Soak the stains for several hours, if necessary, in a solution of  $2\frac{1}{4}$  teaspoons of potassium acid oxalate ("Salts of lemon" or "salts of sorrel") dissolved in one-half pint of water.

6. **Potassium permanganate.**—Potassium permanganate (see p. 5) is satisfactory for stains on many delicate fabrics as well as on ordinary materials.

7. **Javelle water.**—Do not use Javelle water (see p. 4) on silk or wool.

8. **Commercial ink removers.**—These are generally satisfactory if the directions furnished with them are followed and the excess of the substance is removed by thorough rinsing in clean water.

9. **Hydrogen peroxide.**—See page 5.

10. **Acids.**—Citric or tartaric acid (2 tablespoons to one-half cup of water), lemon juice, or dilute hydrochloric acid may be used. Apply the citric or tartaric acid in the same way as oxalic acid, method 4. In the case of lemon juice, keep the stain moistened and exposed to the sun. In the case of hydrochloric acid, moisten the stain with it and then rinse thoroughly.

11. **Hydrosulphites.**—Use as directed on page 5.

12. **Sodium perborate.**—Use cold in saturated solution. Soak the stain in it for one or two days, if necessary. This is effective in removing some red ink stains.

#### IODINE

Iodine dropped on unstarched material makes a brown or yellow stain. The presence of starch causes the stain to become deep blue or black, and the heat of ironing sometimes turns it a dark brown.

1. **Soap and water.**—If the material is washable, soap and water will often remove a fresh stain.

2. **Denatured or wood alcohol.**—Sponge the material. (See p. 6.) This agent can often be used on materials which water would injure.

3. **Ammonia solution.**—Sponge the stain with a dilute solution of ammonia. (See p. 6.)

4. **Sodium thiosulphate ("hypo").**—Immerse the stains in a solution containing 1 tablespoon of this chemical to 1 pint of water.

5. **Sodium sulphite.**—Apply in same way as sodium thiosulphate.

#### IRON RUST

Iron-rust stains often come from rusty clothes wringers or lines, or from the careless use of laundry bluing of the Prussian-blue type. (See p. 10.) Use one of the agents below for iron-rust stains on white washable materials. In the case of colored materials, try the effect of the agent first on a sample or in an inconspicuous place.

1. **Lemon juice.**—Spread the stained place over a vessel of actively boiling water and then squeeze lemon juice on the stain. After a few minutes, rinse the fabric, and repeat the process. This method is rather slow, but does not injure delicate white cottons or linens.



2. **Lemon juice and salt.**—Sprinkle the stain with salt, moisten with lemon juice, and place in the sun. Add more lemon juice if necessary.

3. **Potassium acid oxalate.**—Immerse the stain in a solution of one-half teaspoon of potassium acid oxalate ("salts of lemon" or "salts of sorrel") to 1 pint of water. More crystals may be added if necessary. Boil until the stain disappears, and then rinse thoroughly.

4. **Oxalic acid.**—Prepare a saturated solution of oxalic acid (see p. 5), spread the fabric over a bowl of hot water and apply the solution to the stains, or put the crystals of the acid directly on the fabric and moisten with hot water. Rinse in hot water, and repeat until the stains disappear.

5. **Tartaric acid.**—Boil the stained place in a solution of 1 teaspoon of the acid to 1 pint of water until the stain disappears, and rinse thoroughly.

6. **Cream of tartar.**—Boil the stained place in a solution containing 4 teaspoons of cream of tartar (potassium acid tartrate) to 1 pint of water. Rinse thoroughly.

7. **Citric acid.**—Immerse the stain in a solution of 1 teaspoon of citric acid to 1 pint of water and boil for 15 minutes or longer. Rinse thoroughly.

8. **Hydrochloric acid.**—Dilute the strong acid (U. S. P.) with four times its volume of water. Spread the stained place over a bowl of hot water and apply the acid drop by drop until the stain turns bright yellow. Then immerse at once in hot water and rinse thoroughly. Repeat the treatment if necessary. Add a little ammonia solution or borax to the last rinse water to neutralize any acid which may remain in the goods.

9. **Hydrofluoric acid.**—This acid and its salts are excellent agents for this purpose but are so corrosive that they must be employed and handled with a great deal of care. Many of the commercial rust-stain removers contain such substances, and it is often better to purchase them in that form.

#### LEATHER

The stains caused by the rubbing of leather on textiles probably contain tannin compounds and are difficult to remove. In the case of stains from automobile seats, the varnish is the chief material to be removed. (See "Paints," p. 22.) The following agents are satisfactory in some cases:

1. **Soap and water.**—If the fabric is washable, use an abundance of soap and rub thoroughly.

2. **Potassium permanganate.**—See page 5.

#### LIME (SLAKED)

Allow the spots to dry, brush carefully, and treat in the same way as alkali stains. (See p. 9.)

#### LINSEED OIL

Organic solvents, such as acetone, carbon tetrachloride, and benzol, are very effective. (See p. 3.)

## MEAT JUICE OR GRAVY

Stains from meat juice are similar to those from blood. (See p. 9.) Boiling water sets them and should not be used until the protein has been removed by cold water. If grease spots remain, they can be removed by the methods for "Grease and oils," page 15.

## MEDICINES

Because of the great number and variety of substances used in medicines, it is not possible to give methods or materials for removing all medicine stains from fabrics. If the nature of the medicine is known, the remover can be chosen accordingly. For instance, a tarry or gummy medicine can be treated with the same agents as tar spots (see p. 27); a medicine containing much iron can be removed by the agents used for iron rust (see p. 19); medicines in a sugar sirup usually can be washed out with water; those dissolved in alcohol sometimes can be removed from fabrics by sponging with alcohol. Many of the medicines used in swabbing sore throats contain silver nitrate and should be treated like the marking inks containing silver nitrate. (See p. 17.) If the nature of the medicine stain is not known, it is necessary to try various agents until one is found which serves the purpose. Each of the following agents is satisfactory in removing some medicine stains:

1. **Boiling water.**—Pour boiling water on the stain as for fruit stains (see p. 14), or launder washable fabrics.
2. **Acids.**—Dilute solutions of hydrochloric or oxalic acid sometimes are useful for stains containing metallic salts. See "Iron rust," page 19.
3. **Wood or denatured alcohol.**—Some stains can be sponged or soaked out with alcohol.
4. **Javelle water.**—Javelle water (see p. 4) sometimes bleaches a stain that resists other treatment, but should not be used on silk or wool.

## METALLIC STAINS

The tarnish of copper, brass, and other metals often stains textile materials. In removing such stains avoid the use of oxidizing agents such as bleaching powder and potassium permanganate. The following is usually effective:

1. **Dilute acids.**—Apply dilute acetic acid, hydrochloric acid, vinegar, or lemon juice. Rinse well as soon as the stain has dissolved. (See "Iron rust," p. 19.)

## MILDEW

Mildew spots are growths of some species of molds on fabrics that have been allowed to remain damp for a time. The spots may be of various colors but often are grayish green, brown, or almost black. The growth of mildew is merely upon the surface of the material at first, but if allowed to continue it attacks and destroys the fiber itself. The spots must be treated when fresh if injury to the fabric is to be avoided. Use one of the following agents:

1. **Soap and water.**—If the fabric is washable, very fresh stains can be washed out with soap and water. Drying in the sun helps to bleach the spots.

2. **Sour milk.**—Soak the stains overnight in sour milk and then place in the sun without rinsing. Repeat the treatment several times if necessary. Slight stains can be removed in this way.

3. **Lemon juice.**—Moisten the stains with lemon juice and salt and allow them to remain in the sun. This often removes slight stains.

4. **Javelle water.**—Old stains may be bleached out with Javelle water (see p. 4), but it should never be used on silk or wool.

5. **Potassium permanganate.**—Old and persistent stains may also be removed with potassium permanganate. (See p. 5.)

6. **Oxalic acid.**—A 10 per cent solution of oxalic acid (see p. 5) will remove some forms of mildew.

#### MILK AND CREAM

Milk stains consist chiefly of protein and fat. For removing these use one of the following:

1. **Cold or lukewarm water.**—If the material is washable, rinsing in cold or lukewarm water followed by hot water and soap is generally sufficient.

2. **Grease solvents.**—Use carbon tetrachloride, acetone, gasoline, or other grease solvent. (See "Grease and oils," p. 15.) For fabrics which ordinary laundering would injure, first sponge with the solvent, allow the spot to dry, and then sponge carefully with water.

#### MUD

Allow mud stains to dry and brush carefully before any other treatment is used. Sometimes nothing else is needed. The following agents are satisfactory:

1. **Soap and water.**—If the fabric is washable, use soap and water.

2. **Wood or denatured alcohol.**—Sponge the stains with alcohol. (See p. 6.)

3. **Water.**—Sponge the stains with water. (See p. 6.)

4. **Cut raw potato.**—For black silks of firm weave, brush thoroughly and rub the spot with a cut raw potato. This leaves a thin film of starch on the surface of the cloth, which can be brushed off when dry. This treatment is too harsh for any but rather smooth, firm goods and leaves a spot on all but black materials.

#### MUSTARD

Prepared mustard often contains turmeric (see p. 29), which makes such stains more difficult to remove. The following agents are usually effective for ordinary mustard stains:

1. **Soap and water.**—If the fabric is washable, use soap and water.
2. **Warm glycerin.**
3. **Hydrosulphite.**—See page 5.

#### PAINTS

##### OIL PAINTS, VARNISHES, AND ENAMELS

Oil-paint stains generally consist of a finely divided inorganic pigment, held in the fiber by drying oil. Varnish spots contain gums or resins, but usually no pigment. Enamels and some types of wood stains, generally known as varnish stains, contain both a pigment and the gums or resins of varnish. The hardening or drying of both paint and varnish stains forms a resinous solid which holds the

pigment or gum firmly within the fibers and renders the removal of old stains almost impossible. Before using any agent on paint or varnish stains, it is best to scrape off as much of the stain as possible from the surface of the material. If the stain has hardened, apply the solvent on both sides and give time for it to soften. Excessive rubbing roughens the fabric. Methods 1, 2, and 3 are for fresh stains. For those that have hardened but have not oxidized in the fiber, methods 4, 5, and 6 are more suitable.

1. **Soap and water.**—If the material is washable, fresh stains are removed easily by carefully washing with plenty of soap. Older stains sometimes can be removed in this way if they are first softened by rubbing oil, lard, or butter into them thoroughly.

2. **Turpentine.**—Sponge the stains with pure turpentine or wash the whole article in it, if the spots are large or scattered. Rinse several times in fresh quantities of the solvent.

3. **Turpentine and ammonia.**—Stains which are not fresh and yet have not entirely hardened can be softened by moistening them with ammonia solution and sprinkling them with a little turpentine. Roll the article up for 15 to 20 minutes, or soak it for several hours, if necessary, and then wash with warm water and soap.

4. **Oil solvents.**—Carbon tetrachloride, chloroform, or benzol, applied in the same way as turpentine, are satisfactory. Gasoline, kerosene, and alcohol are helpful but usually less effective. (See p. 3.)

5. **Benzol and acetone.**—Benzol and acetone used in equal parts make a very good paint remover. Equal parts of benzol, acetone, and alcohol also make an excellent solvent. Benzol is a good solvent for the usual type of spar varnish, and wood alcohol will remove stains of shellac varnish.

6. **Sodium carbonate (washing soda).**—Boil the stains in a solution containing 3 tablespoons of washing soda to 1 gallon of water. This is successful for such fabrics as will stand the treatment.

#### ALCOHOL PAINTS OR STAINS

In paint of this type a pigment is suspended in alcohol with small quantities of shellac and other resinous material. The methods of removing it from fabrics differ somewhat from those for ordinary paint stains. Treatment with turpentine alone or with other oil solvents, which usually will remove ordinary paint stains, is ineffective. Use one of the following agents:

1. **Soap and water.**—If the material is washable, use for very fresh stains. (See method 1 under "Oil paints," etc.)

2. **Wood or denatured alcohol.**—If the stains are fresh, sponge them freely (see p. 6) with alcohol.

3. **Strong ammonia.**—Soak the stain for half an hour in strong ammonia and then wash, or use ammonia and turpentine as suggested in method 3 for "Oil paints," etc.

#### WATER-COLOR PAINTS

Water-color paints consist essentially of a pigment mixed with some substance which is soluble in water, such as glycerin. These stains are easy to remove from washable fabrics, but from materials like finished silks it is almost impossible to get out all traces. The

appearance of the spots may be improved greatly, however, by method 2, 3, or 4.

1. **Soap and water.**—If the fabric is washable, both fresh and old stains can be removed in this way.

2. **Turpentine and benzol.**—Sponge the stained portion with turpentine until the water color is removed and then with benzol, if necessary, to remove the turpentine.

3. **Gasoline.**—Dip the stained portion in gasoline and rub vigorously. (See p. 3.)

4. **Glycerin and water.**—Sponge the stain with glycerin until the water color is removed and then with lukewarm water to remove the glycerin. In case a ring is left, treat as described on page 7.

#### PARAFFIN OR PARAFFIN WAX

The stains from paraffin do not spread like ordinary grease spots, but harden on the cloth, and much of the stain usually may be scraped away. For colored paraffin, see "Candle wax (colored)," page 11. For removing the part of the paraffin stain which has penetrated the fiber, use one of the following agents:

1. **Blotting paper.**—Use blotting paper and a warm iron.

2. **A grease solvent.**—If a trace of the stain remains after treatment by method 1, sponge the stain carefully with a solvent. (See "Grease and oils," method 3, p. 16.)

#### PENCIL MARKS

##### LEAD PENCIL

The marks from lead pencils contain graphite, which is insoluble. The methods of removing pencil marks from textiles are the same as for removing tin-foil marks. (See p. 28.) A soft eraser sometimes can be used successfully in effacing the marks, especially on stiff or starched materials.

##### INDELIBLE PENCIL MARKS

Indelible pencil marks also contain graphite, and a dye which usually is not apparent until the marks are moistened. If the stains are known to be indelible pencil marks, do not wet them as this spreads the dye and makes them more difficult to remove. The dye may vary with different makes of pencils, but the following are usually effective:

1. **Organic solvents.**—If the stain has not been moistened it can usually be removed by soaking in denatured or wood alcohol, ether, or acetone. (See p. 3.) Graphite marks may remain which can be removed by sponging with soap and water.

2. **Javelle water.**—Javelle water (see p. 4) will usually bleach out the dye but can be used only on white cotton or linen.

3. **Potassium permanganate.**—This also is an effective bleach (see p. 5) in removing the dye.

#### PERSPIRATION

Colors changed by perspiration are very difficult to restore, but treatment may be found satisfactory in some cases. (See "Dyes and running colors," p. 13, and "Acids," p. 8.) Though the perspiration of the body is usually acid, old stains may be alkaline due to decom-

position. For treating colors changed by this, see "Alkalis," page 9. The yellow stains sometimes produced upon white material by perspiration are removed by the following agents:

1. **Soap and water.**—If the material is washable, exposure to the sun after using soap and water helps to bleach out the stains.
2. **Hydrogen peroxide.**—See page 5.
3. **Javelle water.**—Do not use Javelle water (see p. 4) on wool or silk.
4. **Potassium permanganate.**—See page 5.

#### POKEBERRY

Besides the red color of the juice, there is present in most pokeberry stains a green color, probably chlorophyll. In removing such stains these two colors must be dealt with. If the fabric is washable, to take out the red color use boiling water as for "Fruits and berries (fresh)" (see p. 14); otherwise sponge with warm water. Use the methods given for "Grass," etc. (p. 15) for removing any green color that remains.

#### RESINS AND RESINOUS SUBSTANCES

Resinous substances are best removed from textiles by means of organic solvents, the particular solvent most effective depending on the nature of the material which has caused the stain. Use one of the following: Turpentine, benzol, carbon tetrachloride, chloroform, wood or denatured alcohol, ether, kerosene, gasoline. Sponge the stain (see p. 6) with the solvent or dip the spot in it and rub.

#### SALAD DRESSINGS

Salad dressings usually contain oil, vinegar, or lemon juice, and condiments. They may contain egg or cream also. If egg or cream is present, hot water must not be used. For discoloration owing to the acid of the vinegar or lemon juice, treat in the same way as acid stains. (See p. 8.) Use one of the following agents for salad-dressing stains:

1. **Soap and water.**—Sponge delicate washable materials with lukewarm water, using soap if the material is not harmed by it.
2. **Grease solvents.**—Apply as suggested on page 15 after sponging the stained place with water and drying it.

#### SCORCH

Scorch on cotton and linen sometimes can be removed, if the fibers are not actually burned. Wool and silk usually can not be restored to their original condition after being scorched, but wool may be improved by brushing with emery paper. For removing slight scorch stains from cotton and linen, use one of the following:

1. **Soap and water.**—If the fabric is washable, soap and water are sufficient to remove very slight stains.
2. **Water and sunlight.**—Wet the spot with water (or soap and water) and expose to the sun for a day, or longer if necessary. The scorch disappears more rapidly if the material is moistened first.
3. **Hydrogen peroxide.**—Light scorch stains can be removed from any white fabric as follows: Dampen a white cotton cloth with hydrogen peroxide and place over the stain. Place a clean dry cloth

over this to protect the iron and then iron with a medium warm iron, replacing the top cloth if the hydrogen peroxide soaks through. Repeat the operation if necessary. *Precaution:* Do not iron directly on the cloth moistened with peroxide or on the moist fabric after the dry cloth has been removed. If this is done, the iron leaves rust stains on the garment.

#### SHOE DRESSINGS

##### BLACK SHOE DRESSINGS

The most common kinds of black shoe polish are the pastes, consisting chiefly of lampblack moistened with turpentine or water, polishing waxes, and sometimes a black dye; and the liquid dressings containing black dye, but generally no lampblack, and a polishing agent such as wax or shellac. Use one of the following agents in removing stains caused by black shoe polishes:

1. **Soap and water.**—If the material is washable fresh stains made by one of the paste dressings can be removed by sponging or washing thoroughly with an abundance of soap. (See p. 6.)

2. **Turpentine.**—Use only for the pastes containing turpentine. This may be detected by the odor. Immerse the stained places and rub gently in turpentine.

3. **Potassium permanganate.**—Use potassium permanganate (see p. 5) for stains from the black liquid dressing. First remove as much of the stain as possible by sponging or washing as in method 1.

4. **Javelle water.**—Javelle water (see p. 4) is also useful for stains, from black liquid dressing. Do not use on silk or wool.

##### TAN SHOE DRESSINGS

The common tan leather dressings consist of either a liquid cleaning solution or a polishing wax, or both. The cleaning solution sometimes contains a considerable quantity of free oxalic acid, which may weaken a fabric seriously if allowed to remain long in contact with it. Sometimes water-soluble dyes are present also, and these make a much more persistent stain on wool than on cotton. The stain produced by the polishing waxes usually may be removed by one of the solvents suggested for "Candle wax (colored)," page 11. Use one of the following agents:

1. **Soap and water.**—Use for stains on cotton and linen.

2. **Wood or denatured alcohol.**—The stains on wool are removed more successfully by sponging (see p. 6) with alcohol than with soap and water.

##### WHITE SHOE DRESSINGS

For spots caused by white shoe pastes or liquids use the following:

1. **Water.**—First sponge the spot with water (see p. 6) and when dry brush thoroughly or rub in the direction of the weave with a piece of the same material.

##### SOAP

When a material has not been rinsed sufficiently and is ironed with soap still present in the fiber, stains sometimes appear which resemble iron-rust stains, but usually are lighter yellow in color. Soap and water is usually sufficient to remove these. Bleaching in the sun helps to remove stains which are especially persistent.

## SOOT

Soot spots, being composed of fine particles of carbon, are insoluble and must be removed mechanically from a fabric. Use one of the following agents:

1. **Absorbents.**—First brush the stain, then place on it such absorbent powders as fuller's earth, French chalk, cornstarch, corn meal, or salt. Work them around until they become soiled and brush them away. If the fabric is washable, then sponge or wash the stain with soap and water.

2. **Organic solvents.**—Chloroform, gasoline, or other organic solvents (see p. 3) may be used to rinse the soot from materials injured by washing. First brush the stain lightly or treat it with absorbent powder, as in method 1, then immerse it in the solvent and rub gently, or brush with a small, soft brush. For the treatment of rings, see page 7.

## STOVE POLISH

Stove polish usually contains carbon in the form of graphite. It is difficult to remove such stains completely. The following agents are fairly satisfactory:

1. **Soap and water.**—If the fabric is washable, this method is fairly successful, especially if the soap is rubbed thoroughly on the stain.

2. **Organic solvents.**—Chloroform, gasoline, or other organic solvents (see p. 3) may be used for material injured by washing. Treat with absorbent powders as for "Soot," method 1, and then immerse the stain in the solvent. While immersed rub it gently or brush it with a small soft brush.

## SUGAR SIRUPS

If the material is washable, sugar-sirup stains can be easily rinsed out with soap and water. For more delicate fabrics sponging (see p. 6) with clean water is generally effective.

## TAR, ROAD OIL, CREOSOTE OIL, ASPHALT, ASPHALT PAINT, AXLE GREASE

The stains from these substances are grouped together because they are somewhat similar in their chemical composition and certain solvents may be used for all. The stains are rather difficult to remove, especially from cotton. After the oily or tarry part has been taken out, dark-colored organic or mineral impurities are likely to remain. Use one of the following agents:

1. **Carbon tetrachloride.**—Sponge the stains with carbon tetrachloride or immerse them in the liquid and rub. The latter treatment is best if the fabric is not too delicate. Follow by a thorough washing in soap and water if the fabric is washable. For stains on carpet, scrub with a cloth soaked in the solvent, changing to a fresh cloth as soon as it becomes discolored, and continuing as long as any color comes off.

2. **Carbon disulphide.**—*Caution.* This is the best general solvent for these substances but it is very inflammable and poisonous. If used, it should be kept far away from any flame and the garment cleaned in a very well-ventilated place. It is better not to store the unused portions of the liquid.



3. Benzol, chloroform, or turpentine.—These may be applied in the same way as carbon tetrachloride, method 1.

4. Lard.—Rub thoroughly into the stain, then wash in hot water and soap. Repeat the treatment, if necessary.

#### TEA

Tea stains contain a brown coloring matter which is not difficult to remove when fresh, but which becomes very persistent when allowed to remain a long time in contact with the fiber. Stains from tea containing milk or cream are removed more easily from cottons and linens than are stains made by clear tea. Use one of the following:

1. Borax and boiling water.—If stains are on cotton or linen and only a few days old, soak them in a borax solution (one-half to 1 teaspoon of borax to 1 cup of water) and then rinse in boiling water.

2. A strong soap solution.—Use a half-inch cube of soap to each cup of water, and boil the stained material in this. Stains 2 or 3 weeks old can be removed if they are on small articles of white washable material which can be boiled in a small quantity of liquid.

3. Potassium permanganate.—Use potassium permanganate (see p. 5) for stains which resist other reagents.

4. Javelle water.—For persistent stains, Javelle water (see p. 4) is slightly less satisfactory than the potassium permanganate and can not be used on wool or silk.

5. Lemon juice and sunlight.—Keep the stains moist with lemon juice and expose them to the sun for a day or two. They will be practically removed.

#### TIN FOIL

The stains caused by the rubbing of tin foil, as for example when it is used to wrap stems of cut flowers, consist of finely divided particles of metal. Since these are not soluble in any chemical that would be harmless to textile fibers, they must be removed from the fabric mechanically. Use one of the following agents:

1. Soap and water.—If the material is washable, use the soap freely and rub the stain thoroughly. Sponge woolen materials.

2. Chloroform or other organic solvent.—Immerse the stained place in a small vessel of the solvent (see p. 3) and brush gently with a small soft brush or rub with a cloth.

#### TOBACCO

Stains from tobacco juice consist of the brown coloring matter of the tobacco plant and may contain, in addition, molasses which has been added to the tobacco for sweetening and flavoring. Treat stains from the tarry substances in the stem of a pipe in the same way as "Tar," etc., page 27. Use one of the following reagents in removing tobacco-juice stains:

1. Soap and water.—Sponge materials that can not be washed. (See p. 6.) If a stain on washable materials can not be completely removed by washing, bleach it in the sun. Moistening it with lemon juice makes it disappear more quickly.

2. Wood or denatured alcohol.—Traces of color remaining on wool fabrics after sponging with water can be removed sometimes by sponging with alcohol.

3. **Potassium permanganate.**—Use potassium permanganate (see p. 5) for stains that washing will not remove.

4. **Javelle water.**—Do not use Javelle water (see p. 4) on wool or silk.

#### TOMATO VINE

The stains from tomato vines contain, besides the green coloring matter (chlorophyll), a brown color which is rather persistent. Use one of the following agents:

1. **Lemon juice and sunlight.**—First wash the stains carefully, then moisten them with lemon juice and expose them to the sun for several days if necessary. This is satisfactory for stains on white washable materials.

2. **Wood or denatured alcohol.**—Sponge the stains (see p. 6) with alcohol which removes the green part of the stain. If the brown stains persist, use one of the bleaches suggested in method 3 or 4. Stains on wool or silk are practically removed by this treatment.

3. **Potassium permanganate.**—First wash the stains with soap and water or sponge with wood or denatured alcohol; then apply the potassium permanganate. (See p. 5.)

4. **Javelle water.**—First wash the stains with soap and water or sponge with wood or denatured alcohol; then apply the Javelle water. (See p. 4.) Do not use it on silk or wool.

#### TURMERIC

Turmeric, because of its yellow color and aromatic flavor, is used in curry powder, and oftentimes in pickles and prepared mustard. The yellow coloring matter has a special attraction for cotton. Methods 1 and 2 are for fresh stains, and methods 3, 4, and 5 for old stains.

1. **Dilute ammonia solution.**—Remove fresh stains on white materials by soaking.

2. **Wood alcohol or chloroform.**—Soak the material in wood alcohol or chloroform.

3. **Hydrosulphites.**—See page 5.

4. **Javelle water.**—Do not use Javelle water (see p. 4) on silk or wool.

5. **Potassium permanganate.**—See page 5.

#### URINE

These stains are so variable in composition that it is impossible to give methods which will be successful in all cases. If the color is not destroyed but only changed, one of the methods given for acids or alkalis (see pp. 8 and 9) may be used successfully. Normal human urine is usually acid and that of herbivorous animals alkaline.

1. **Salt and water.**—A warm solution of salt is sometimes effective and often will not destroy the color of the fabric.

2. **Hydrogen peroxide.**—Add hydrogen peroxide (see p. 5) to the salt solution. A little sodium perborate may be used instead of the hydrogen peroxide.

#### VASELINE

Stains from vaseline are usually merely greasy in nature and can be removed readily with one of the following solvents:

1. **Turpentine.**—Sponge fresh stains with this agent. (See p. 6.) Old stains, even those which have been washed and ironed, usually can be removed by soaking in turpentine.

2. **Absorbents and solvents.**—See "Grease and oils," methods 2 and 3, and page 16.

#### WALNUT (BLACK)

The persistence of stains from the husks of black walnuts is probably due to their content of tannin, which most fibers absorb or combine with very readily. It is possible that the tannin acts as a fixing agent, holding the coloring matter of the husks firmly to the fiber. Fresh stains, which are still moist, usually can be removed, provided the material is strong enough to stand the treatment, but old stains or stains on delicate fabrics in many cases can not be removed. The following reagents are satisfactory in some cases:

1. **Concentrated soap solution.**—Use a half-inch cube of laundry soap to a cup of water, and boil the stained material in this solution. The treatment is successful only with fresh stains on cotton or linen. In the case of week-old stains, a gray color persists which can sometimes be removed by Javelle water. (See method 2.)

2. **Javelle water.**—Dilute the Javelle water (see p. 4) with an equal volume of hot water. Soak the stained place for one and one-half hours in this solution, then rinse thoroughly, treat with dilute oxalic acid, and rinse again. This is effective in removing a week-old stain and the fibers of the material are not seriously injured. Soaking the stain in Javelle water of full strength, however, rots the material. Do not use Javelle water on silk or wool.

#### WATER SPOTS

Some silks and wool are spotted by water. (See p. 7.) This probably dissolves a part of the finishing or weighting substances, and, when the water evaporates, they are deposited irregularly or in rings. A satisfactory method for removing such spots is to dampen the entire material evenly and press it while still damp. This may be done either by sponging the material carefully with clean water or by shaking it in the steam from a briskly boiling teakettle until it is thoroughly damp. Another method is to dip the garment in an organic solvent. (See p. 3.) Scratching with the finger nail or a stiff brush is sometimes sufficient.

#### WHITE SAUCES, CREAM SOUPS, GUEL

These usually consist chiefly of milk and butter, thickened with flour. Flavorings, vegetables, and other added materials do not as a rule effect the character of the stain. The starch and gluten of the flour make it particularly hard to remove such stains from materials that can not be washed. Use one of the following agents for treating these stains:

1. **Soap and water.**—If the material is washable, soap and water is generally sufficient.

2. **Hot water.**—Sponge the stains with hot water. (See p. 6.) Follow this by a grease solvent when necessary. (See p. 15.)

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MAKING A SIMPLE COTTON DRESS

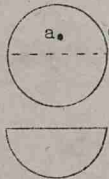
- 1 - Material should be of firm weave. Shrink the material unless it is sanforized. Grain threads must be straightened before cutting. Press material - it must be free from wrinkles.
- 2 - Pattern: Select simple one in right size.
- 3 - Placing pattern on material: Open pattern, observe markings which indicate its position in regard to fold of cloth; markings which indicate grain threads; markings which indicate seam allowance. Cottons and rayons usually come with right side of material folded out. Woolens and silks with right side folded in. Pin pattern to material.
- 4 - Cutting: Cut with good sharp shears, using long, clean strokes, sliding shears ahead. Material and pattern should be on the inside of shears toward the center. With chalk or tracing wheel mark underarm darts, shoulder darts, and perforations. Mark center front - center back.
- 5 - Stay Edges: The purpose of edge stitching is to keep grain threads in place and prevent stretching. Edge stitching is done on edges of materials that are cut off the grain.
- 6 - Standard points to be stay stitched: Shoulders - back and front, stitch from neck line to shoulder; armholes, back - front, stitching from shoulder seams down; neck line - back and front, stitching from center mark out. Top edges of skirt - stitch from outside edges in to center mark. Placket edges of skirt - always stitch on skirt from bottom to top. Do not edge stitch long seams of skirt gores as this causes the skirt to ripple from the seam.
- 7 - Blouse: Baste darts, stitch from wide end to narrow. This is always the procedure for stitching darts. Pin shoulders with edges even, ease in the extra width of back - baste. Stitch on the front, stitching from neck line to armhole.  
Seams: Stitch underarm seams, stitching from top to bottom.  
  
The finish for percale is pinking.
- 8 - Sleeve: Close sleeve seam, stitching from top to bottom. Finish. Insert sleeve in armhole. Match shoulder seam to notch on tip of sleeve. Match notches on sleeve to notches on back and front. Turn sleeve over dress. Pin sleeve in, working from underarm to shoulder on both back and front. Ease in fullness while pinning. Finish by stitching one row of stitching at seam allowance, a second row half way between the first row and outer edge. Either pink or overcast raw edges.
- 9 - Skirt: Place sections together. Pin top of each two pieces, then bottom, being sure that edges are even, then one midway seam. Pin or baste rest of seam. Stitch skirt seams always from bottom to top because grain threads are held together more evenly and seams are straighter. Take darts, stitching from wide end to point.
- 10 - Join blouse and skirt: Match center marks, back and front. Modify fullness to suit the individual.

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SHOULDER PADS

1. For Dresses;

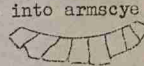
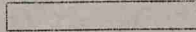
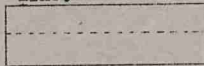


a. Cotton. Cut a circle 5 or 6 inches in diameter. Cut two if material is not very heavy. Fold through the center. Bind, or turn in raw edges and stitch. Sew the straight edge into armscye seam.



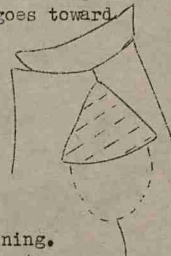
Pad for a silk or wool may be made in same way only some stiffening, as crinoline should be used between thicknesses of dress material.

b. Another method for silk or wool is to cut a bias fold of taffeta about 5 by 10 inches. Fold through center, then fold plaits in the double piece of cloth, making pleated piece just long enough to reach across top of sleeve. Sew this into armscye line.



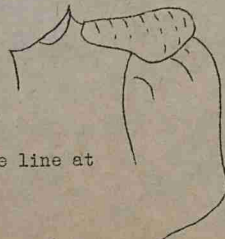
2. For Coats:

a. Cut a square about 6". Cut two shoulder pads by this and two of cotton padding the same size. Put a piece of cotton in each square. Baste, then quilt. Fold each square to form a triangle. Put a little extra padding at fold. This is the end that will extend into sleeve. Point goes toward neck line.



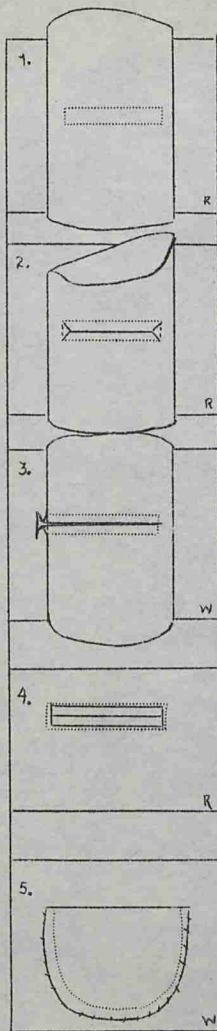
b. Below is another shape good for coat. It is made practically the same way.

Coat pads are larger and fuller than the dress pads. It is often inserted between coat and lining. Tack in at three places- on shoulder seam, close to



neck line, and back and front of sleeve line at top.

### Bound Pocket (with pocket piece)



Step 1. Cut a piece of self material twice the length of the pocket and about one inch wider than the pocket opening. Baste pocket piece to garment, along slash line, right sides of material together, then stitch 1/8-inch each side of basting and across each end, as in fig. 1.

Step 2. Slash through center to 1/8-inch from ends and diagonally to corner. Fig. 2.

Step 3. Draw pocket piece through to wrong side, forming an even binding on the right side and inverted pleats on the wrong side, see fig. 3.

Step 4. Sew binding firmly along seams on right side of pocket opening. Fig. 4.

Step 5. Turn garment to wrong side and turn down pocket place to join pocket.

### Corded Bound Pocket

Step 1. Slash garment along line indicated for pocket opening, and diagonally at corners.

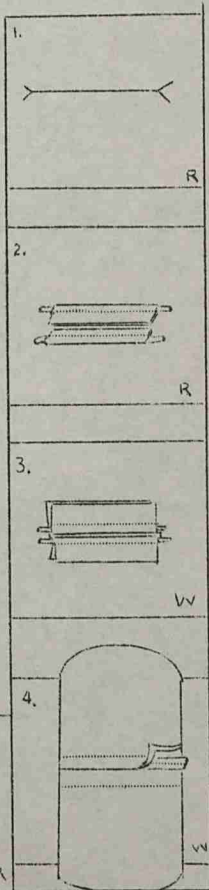
Step 2. For binding, cut 2 bias strips about 1 1/2-inch wide and 3/4-inch longer than pocket opening. Fold strips through center, right side out, insert cord, and baste to each side of pocket opening.

Step 3. Face upper edge of one pocket section with the same material as garment, making the strip 2-inches wide.

Step 4. Place pocket sections to each side of pocket opening and stitch, joining in binding.

Step 5. Draw pocket sections to wrong side, turning binding to position on right side. Stitch at sides of binding close to folded edge.

Step 6. Join pocket sections together; then overcast edges.



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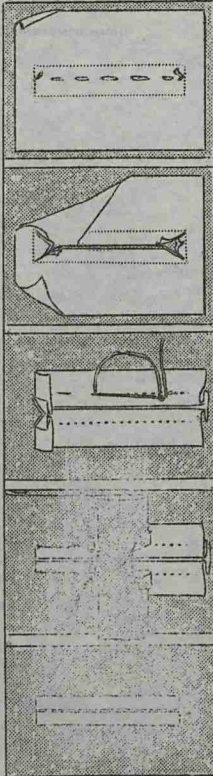
NO. 1 - BOUND BUTTONHOLE

Step 1: Mark length of buttonhole on garment with basting. Cut the binding piece  $\frac{3}{4}$ -inch longer than the marking and  $1\frac{3}{4}$ -inches wide. Place right side down on right side of garment and baste over marking. Stitch an oblong box around the basting as shown making it as long as the basting and  $\frac{1}{2}$ -inch or less wide.

Step 2: Slash the opening, cutting exactly through the center of the box and diagonally to the corners as shown. Turn the binding material through the slash to wrong side.

Step 3: Fold the binding material to meet in center of opening on right side and to form little box plaits at the ends on the wrong side as shown. Tack in this position by hand with stitches that do not go through to the right side.

Step 4: Slash the buttonhole opening in the garment facing, turn under the raw edges and slip-stitch down to the wrong side of buttonhole binding.



NO. 2 CORDED BUTTONHOLE

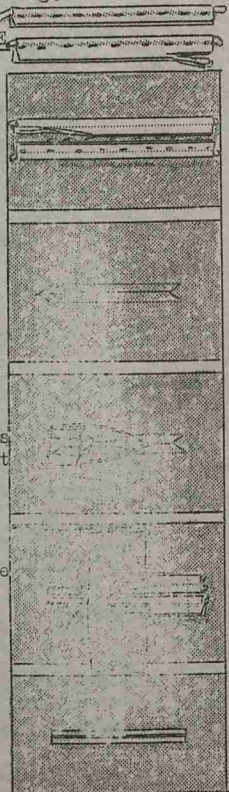
Step 1: Mark length of buttonhole with basting. Cut two cords of medium cotton twine each 1-inch longer than marking. Cover with bias or straight strips. Trim raw edges of covering to  $\frac{1}{8}$ -inch.

Step 2: Place cords on right side with raw edges of covering meeting marked line. Stitch the length of marked buttonhole as shown.

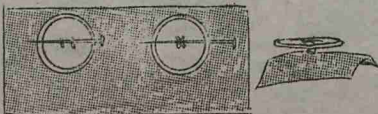
Step 3: Turn to wrong side and slash in center of space between stitched lines and then diagonally to ends as shown.

Step 4: Turn cords through slash to wrong side. Stitch across cords, sewing through slashed triangles at ends of buttonhole opening. Trim ends of cords.

Step 5: Slash buttonhole opening in garment facing, turn under raw edges and slip stitch to wrong side of corded buttonhole as shown.



3- Sewing on buttons



Note that using the pin leaves thread enough to form a shank.

COOPERATIVE EXTENSION WORK

IN

AGRICULTURE AND HOME ECONOMICS

NORTH CAROLINA STATE COLLEGE OF  
AGRICULTURE AND ENGINEERING  
NORTH CAROLINA COUNTIES AND  
UNITED STATES DEPARTMENT OF  
AGRICULTURE COOPERATING

EXTENSION SERVICE

STATE OF NORTH CAROLINA

HOME DEMONSTRATION WORK

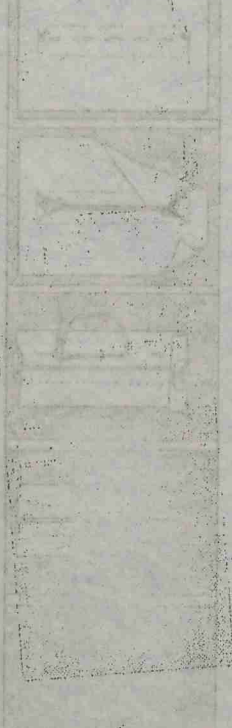


Table with multiple rows and columns, containing faint text and possibly numerical data. The text is illegible due to fading.

Main body of text, consisting of several paragraphs of faint, illegible text. The text appears to be a report or record of work.

Stamp or signature area at the bottom right, containing faint text and possibly a date.

Faint text at the bottom of the page, possibly a footer or additional notes.







15. Care in putting on clothes: belts, collars, adjusted; seams in hose straight; skirt lengths even.

### PLANNING THE WARDROBE

The woman with limited income needs to face the fact that she needs to plan all the more carefully, if she wishes to dress in good taste. Avoid pretentiousness or cheap tawdy garments. A few articles of good quality are much better than many cheap ones. Select a neutral color as a basis, build all other colors around this in order to produce a harmonious affect. Put more money into articles for general wear than for those for dress occasions.

List all places and times for which clothing will be needed, and then plan a few complete outfits to fill these requirements. Accessories should be planned so that they may be used with several outfits and worn on many occasions.

### VOGUE'S PORTFOLIO FOR THE OLDER WOMAN

*"To accept age gracefully is an art—and an achievement to dress it."*

#### Middle-Aged Maxims

Never try to look younger than you are. Age-consciousness is old-fashioned. The chic thing to do about age is to forget it.

Go easy on the season's fads.

Don't shop at the end of the day. When weary or in haste, you are apt to get yourself saddled with an obvious middle-aged model.

At fifty, color is more important than trimming, material more important than color, cut more important than anything.

Middle-aged beauty demands character and a lovely spirit of charm and wit. Without one or the other, the face sags.

If you have found a brim, a neck-line, or a color that seems made for you, don't be afraid to go on repeating it. To do so is the very essence of chic.

Avoid flashy jewelry.

Select hats with care.

Select colors with care. Avoid flashy intense colors.

*Middle-aged rules.*—Now, good grooming does not mean the over-preservation that reminds one of a pickle and brine, but it does bespeak immaculate turn-out, make-up with super-discretion, and hair splendidly cared for.

Hair-dressing for us must be an individual matter, or else we lose all the distinction that the gods have given us. A good coiffeur knows this and works accordingly, but the minor artist must be severely kept in hand. It is a good idea to keep watching the changes in hair-dressing, so that you can direct your coiffeur yourself.

No woman of any age is attractive when she puts herself in the position of being forever in hot pursuit of the latest anything. Fashions come in and go out very rapidly, but our own individual style goes on forever.

On the whole, safe maxims for the middle years are "quality, not variety," restraint in selection, and avoidance of the obvious.

Granted that all possible has been done to attain or preserve the perfect figure, we must meet the problem of how to dress, for clothes may make the man, but they certainly can unmake the woman, and it is futile to pretend that chances may be taken with line, color, or style at fifty. To be that which is known as a "stylish stout" and not to look it, is to be a very artful female, making every line count, every color flatter.

# Color For The Individual

By JULIA McIVER,

*Assistant Specialist in Clothing.*

Naturally every girl likes to be well dressed, but dressing one's best has much more to do with good taste and common sense than it does with extravagance and the latest fad. A color becoming to one girl might be unbecoming to another, a popular style or a much advertised material may be absolutely unsuited to certain uses and to certain people.

It is necessary to know certain fundamental facts concerning color in order to intelligently understand discussions of it. There are three qualities of color: hue, value, and intensity.

**Hue** is the name of any color, as yellow, blue, red, and green.

**Value** describes the lightness or darkness of a color. A light value of a color is called a tint, and a dark value is called a shade.

**Intensity** is the brightness or dullness of a color. "Intensity is the quality of a color which makes it possible for a certain hue, such as red, to whisper, to shout, or to speak in a gentlemanly tone."

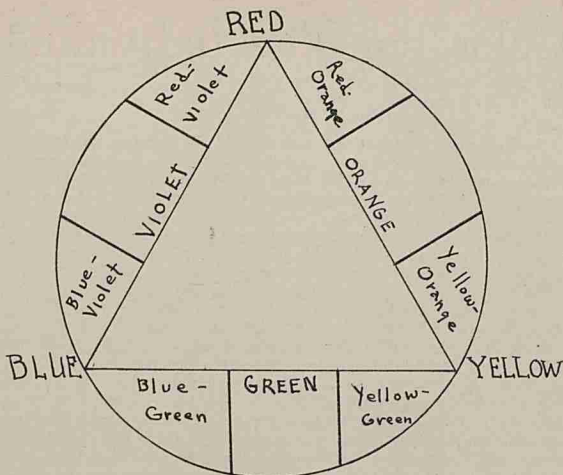
Black, white, and grey are called neutrals.

In addition to these qualities color has certain attributes as: **Warmth and coolness**—Colors with red or orange in them are warm colors; those with blue or green are cool. **Advancing and receding colors**—Warm colors are advancing and tend to make an object appear larger and more conspicuous, while cool colors seem more passive and receding, and tend to make an object appear smaller. **Weight in color**—Colors also appear to have weight. Warm colors seem heavier than cool ones; dark colors appear heavier than light ones; and pure hues seem heavier than the same value of the hue in a duller intensity.

## COLOR HARMONIES

For convenience in study the colors have been arranged on a color wheel in order in which they appear in the rainbow. There are many orderly ways of putting colors together to give pleasure. When they fit together pleasingly, they harmonize.

1. Complimentary harmony—Colors which are directly opposite each other on the color circle are combined, as red and green or orange and blue. Complimentary colors should be combined in unequal amounts. For instance, a dark blue dress might have a touch of orange in a scarf tie.
2. Monochromatic or one-color harmony, in which different values of one hue are combined, as navy blue and light blue which are a shade and a tint of blue. A very common example of this is the combination of light and dark green. The hat might be of dark green with light green trimmings. The suit might be of dark green with a lighter green blouse.



## COLOR WHEEL

3. Adjacent or neighboring harmony, called this because colors that are beside each other on the color wheel are put together. Examples are green and yellow green, or blue and blue-green. A dress might be dark blue with green-blue (peacock) trimmings.

The way to learn to develop lovely color harmonies is to experiment. Try different kinds of harmonies in bits of colored paper or cloth.

### BECOMING COLORS

Color is an important factor in making a costume becoming. A girl must consider the color of her skin, eyes, and hair when she selects a dress. Choose a color that emphasizes the best feature without calling attention to a bad feature. If the eyes are the best feature and the hair and skin are good, choose a color to emphasize the color of the eyes, but if the hair and skin are not good, do not choose a color to emphasize the beauty of the eyes at the expense of the coloring of the hair and skin. The skin is the first consideration in the selection of becoming colors.

The color of the skin includes, on the color circle, yellow of the sallow complexion, red-orange or red of the flared brunette, and pink of the blond. Skin shadows are found about the nostrils, eyes, and mouth. They may be brownish, grayish, or purplish, depending upon the general skin tone of the individual. All of these qualities must be considered if one would select the most becoming colors.

Color in the skin may be emphasized in two ways; by repetition and by contrast. A complementary color emphasizes the color in the skin desirable or undesirable. Drab colors and yellow-green colors are similar in quality to a sallow complexion and emphasize it by repetition, while purple and blue-purple are the complements of these colors and emphasize by contrast. Blue-green is the complement of red emphasizes the red or pink in the skin, while green, especially of a yellowish tinge, emphasizes the purplish complexion.

It is not a hard matter sometimes to overcome complexion difficulties and make coloring more attractive:

**To increase color in the cheeks** wear white or cream-white near the face, or wear a complementary color or the same color as the cheeks.

**To subdue yellow in the skin** avoid bright colors in large areas. Avoid black near the face. Avoid tans and grays of nearly the same value as the skin.

**To bring out the color of the eyes** wear in a large area a darker and duller shade of the same color as the eyes, or in a small area a brighter shade of the same color as the eyes.

**To emphasize the color of the hair** wear any color lighter or darker than the hair. Wear a complementary color, lighter or darker than the hair.

**To subdue the color of the hair** use the same hue or a neighboring hue at about the same value as the hair. Use the same hue or a neighboring hue in a darker value than the hair, relieved at the face by a cream white.

People differ in coloring, which makes it impossible to make a simple classification of people and say that they are blondes or brunettes. It is hard to decide in many cases just who are truly brunettes and who are truly blondes. There are many people who have the dark hair of a brunette with the fair skin of a blonde. The safest way to determine which colors are becoming and which are not is to try various colors next the face. Certain classifications and generalizations may be made which will be helpful in selecting colors.

**Pale Blonde:** skin pale; hair flaxen or light brown; eyes blue, black, brown, gray or hazel; May use light green, light blue-green, light and dark blue, light red, pink, dark brown, light orange, light tan, blue-gray, light gray, cream white, flesh white, lavender, and shiny black. She should avoid red-purple, purple, red-brown, bright red, dead black, and all strong color.

**Semi-Blonde:** May use medium blues, greens, and reds, dark blue, dark brown, soft pink, blue-gray, and cream white. She should avoid bright colors, purple, red-purple, and dead white.

**Ruddy Blonde:** May use blue, cool brown, green, dark reds, blue-green, grayed orange, beige-tan, pink, dark gray, white and black. She should avoid yellow, mustard, blue-purple, purple-red, purple, warm brown, and reddish tan.

**Pale Brunette:** May use red, orange, dark blues, and greens, tans, warm browns, cream white, dark red-purple, and pink. She should avoid yellow, yellow-green, blue-purple, purple, pastel tints, and black.

**Semi-Brunettes:** May use medium and dark red, dark blues and greens, warm brown, tan, orange, cream white, dark red-purple, and pink. She should also avoid yellow, yellow-green, blue-purple, purple, pastel tints, and black.

**Ruddy Brunettes:** May use very dark red, dark blues, greens, oranges, cool browns, dark tans, grays, cream white and black. She should avoid all light red, yellow-green, blue-purple, purple, red-purple, warm browns, and pastel tints.

**Pale Red-haired type:** May use green, blue, blue-green, light blue, purple, cool brown, light tan, dark tan, gray, flesh pink, white and black. She should avoid red, orange, yellow, yellow-green, red-purple, warm brown, and rose pink.

**Semi-Red Haired:** May use black, dull blue, dull green, blue-green, cool brown, dark tan, light tan gray, ivory white, cream white, flesh, and shell pink. She should avoid red, orange, red-purple, dead white, and rose.

**Ruddy Red-Haired type:** May use black, ivory white, dark blue, medium and dark green, blue-green, cool brown, light tan, blue-gray, and dark gray. She should avoid red, orange, yellow, yellow-green, purple, red-purple, warm browns, and rose pink.

A person's likes and dislikes of a color should also be considered, for instinctively people respond differently to the various colors. Certain ideas are associated with colors, and it has been proven that color sensations are produced:

**Red**, the color of fire and blood, is the warmest, most vigorous and the most exciting color of all.

**Yellow**, expresses light, sunshine, cheerfulness and happiness.

**Blue**, the color of the sky and of deep waters, is the coolest, most dignified and tranquil of all the colors.

**Green**, contains the cool dignity and restraint of the blue combined with the light and cheerfulness of yellow, making the most restful color in the color wheel.

**Purple**, associated with ideas of royalty, wealth, splendor and mystery.

Personality should also be considered in selection of colors. People who are inclined to be rather colorless and who have a quiet and retiring manner are eclipsed by large amounts of bright colors, while striking persons with dashing manners can wear any colors, which are becoming to them, providing they wear them for suitable occasions.

#### COLOR AND OCCASION

The color of the gown must suit its purpose and occasion. Light, delicate and intense color belongs to carefree social hours, especially to



evening wear. Neutral darker colors are most appropriate for street, office and afternoon wear.

#### COLOR AND SEASON

Shades of the warm colors are beautiful for cold weather but shades and tints of the cool colors are more appropriate for warm weather.

#### COLOR AND SIZE

1. White and all tints do not absorb much light, are luminous, and therefore, increase the apparent size of an object.
2. Black and all grayed colors of low value absorb light and cause the figure to look smaller, but they emphasize the silhouette.
3. Warm, brilliant colors and strong contrasts in color increase the apparent size.
4. Warm colors in low intensity and medium or light value are kindest to the too slender figure.

## COLOR PAGE

The Colors I Wear Best Are:

Sample here	1. ----- 2. -----	Sample here
Sample here	3. ----- 4. ----- 5. -----	Sample here
Sample here	6. -----	Sample here

A Good foundation color for my costume is ----- (blue)  
 (black)  
 (brown)

I can wear small amounts of certain colors for accent, such as -----

-----

I wear ----- surfaces best.  
 (shiny or dull)

I wear ----- well.  
 (large figures—small figures)

"DESIGNS THAT ARE BECOMING FOR DIFFERENT TYPE FIGURES"

Figures are usually classified into four types or sizes -- average, small, tall, stout.

Most small, tall and stout women wish to appear as near the average as possible. Since this is true, these classes should select clothing so as not to accentuate these qualities but to appear more like the ideal figure.

The average type usually weighs just about right for her age and height and is as near the normal size as possible. The average girl or woman has less difficulty in dressing; however, nearly every person has some imperfection, such as sloping shoulders or a long neck, which she must be careful about.

Below are some suggestions, quoted from Dulcie Godlove Donovan, for selecting becoming ensembles for types.

SUGGESTIONS FOR SELECTING BECOMING ENSEMBLES  
FOR TYPES

The Small Figure

Lines

Unbroken outline. Vertical or transitional effects. Well-fitted drapery of slight proportions.

The Tall Figure

Lines

Broken outline. Curved transitional lines. Horizontal effects. Well-fitted drapery and flounces.

The Stout Figure

Lines

Unbroken outline. Vertical or transitional lines. Semi-fitted lines. Tailored effects. Pleats, panels, gores, that begin above the place where the figure is stout.

Design

Rhythm by repetition of transitional lines. Emphasis of daintiness. Greek Law of Proportion.

Design

Rhythm by repetition of horizontal lines. Emphasis by fullness. Informal balance. Greek Law of Proportion.

Design

Rhythm by repetition of vertical lines. Emphasis at center front line with center of interest at neck and face. Greek Law of Proportion.

Beltlines

Narrow belts, same color as garment. Semi-fitted.

Beltlines

Belts of various widths. Contrasts in colors. Fitted.

Beltlines

Narrow belts. Semi-fitted belts. Beltline slightly below normal waistline.

Necklines

Round or oval small collars. Dainty bows and ties.

Necklines

Broad lines in yokes and collars. Circular necklines. Capes and bertha collars.

Necklines

Simplicity of line. Long lines. Transitional effects. Surplice effect.

The Small Figure

Sleeves

Small cape sleeves. Set-in sleeve. Fitted sleeves.

Skirtlines

Rather long. Even hemline.

Color

Pastels. Medium colors.

Fabrics

Soft, lacy, clinging. Small designs or stripes.

Shoes

Simple styles. Pumps. Solid color.

Furs

Small pieces. Short hair. Light colors.

Hats

Small and average-sized hats with small brims and small rounding crowns. Little trimmings. Close-fitting hats.

Hair Arrangement

Relatively close hair arrangement to give some height. Hair may show tips of ears if becoming to face. Small waves in transitional lines.

Jewelry

Necklaces of choker type of small round beads. Small, delicate-set rings.

The Tall Figure

Sleeves

Kimono sleeves. Loose flowing sleeves. Puffed sleeves. Dropped shoulder line.

Skirtlines

Full skirts. Even hemlines. Flares or circular skirts. Drapery effects.

Color

Brighter colors if suited to personality. Light colors, if becoming.

Fabrics

Soft drapery fabrics. Crepes, velvets, Designs of medium size.

Shoes

Two-tone effects. Pumps with buckles. Attractive, comfortable, with Cuban heels.

Furs

Long-haired. Light and medium colors.

Hats

Large or medium-sized hats with drooping brims and medium-low, rounding crowns. Transitional lines in trimmings. Light and medium-weight trimmings.

Hair Arrangement

A rather low or broad style of slightly broken and waved lines. Hair arrangement over the ears. Rather close hair arrangement in soft irregular lines, emphasizing horizontal lines.

Jewelry

Necklaces of long lengths of heavy beads. Heavy rings. Wide bracelets.

The Stout Figure

Sleeves

Semi-fitted. Set-in sleeves. Short shoulder seams.

Skirtlines

Rather long skirts. Even hemlines.

Color

Dull colors in large areas. Grayed colors. One color better than many.

Fabrics

Dull surfaces. Soft, not clinging, rough texture.

Shoes

Comfortable, attractive oxford type. Medium heels.

Furs

Flat, short-haired. Medium and dark colors.

Hats

Moderate-sized hats with medium or small brim and straight crown rounded at the top. Transitional lines. Trimmings to give height.

Hair Arrangement

Hair well combed. Soft slight waves that suggest upward movements of diagonal or transitional lines.

Jewelry

Very moderate in use of jewelry. Long lengths of beads or chains.

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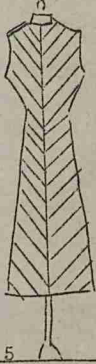
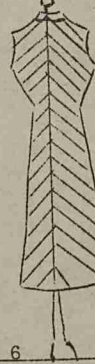
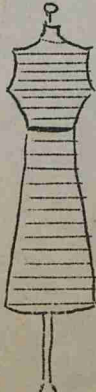
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## SELECTION

### Lines, Designs, Fabrics for Different Figures

Learn to select styles and fabrics that will be most becoming. Let style lines be your magician. If you are too tall, too short, too slim, too stout, there are style lines that will minimize these features. Suitable materials are also important, texture and the design of fabric will have a definite effect on the wearer's appearance. Vertical, horizontal or diagonal stripes in a fabric will have the same effect on the wearer as the style lines of the garment.

 <p>1</p>	 <p>2</p>	<p>1. Vertical style lines which tend to lengthen and slenderize the short, stout figure. The tall, slender figure should avoid this style.</p> <p>2. Horizontal style lines emphasize width. They also make the figure appear shorter. They are not suitable for a short or stout person - would emphasize hips.</p>	 <p>5</p>	 <p>6</p>			
<p>3. Garment cut in lengthwise stripe material which slenderizes the figure. Best for short, stout person.</p>	<p>4. Garment cut in crosswise stripe material. Appropriate for the tall, slender person. Should be avoided by short stout.</p> <p>6. Cut on bias but with stripes forming A shape center front and back. Suitable for square shoulders and large hips.</p>	<p>5. Garment cut on bias with stripes forming a V shape at center front and back. Good for sloping shoulders and narrow hips. Diagonal stripes running up helps to square the shoulders.</p>	 <p>3</p>	 <p>4</p>	<p>7. Material with large flower design, which should be avoided by the short, stout person.</p> <p>8. Conservative all-over design. Good for short, stout. Practical for all styles of figures because the design does not exaggerate or minimize.</p> <p>Credit for this material is given M. Rhor, Manager of the McCall Pattern Drafting Dept.</p>	 <p>7</p>	 <p>8</p>

## LINES AND WHAT THEY DO TO THE FIGURE

### Bust Line

The large bust which gives an individual an awkward and decidedly mature appearance may be greatly modified by the selection of the right foundation garment, and by the lines of the apparel worn.

1. Narrow skirt emphasizes upper part of figure; flaring skirt and low belt equalize figure.
2. Horizontal lines in waist increase width. Perpendicular lines gives length.
3. A dress fitted tightly across the bust, accentuates its curves and makes it appear larger. Loose folds, or fullness tend to conceal contours.
4. Shiny textures, like satin, tend to increase size and to highlight undesirable curves. Transparent materials, especially when worn over tight fitting slips, emphasize the too large bust.
5. Curved lines in the waist accentuate bust. V-lines reduce apparent size.
6. Closely fitted neck and shoulder contrast large bust; soft collars and jabots give graceful concealment.
7. Collars, jabots, yokes ending at the bust line call attention to the point.
8. A light colored blouse in contrast with a dark skirt makes the upper part of figure seem larger than the lower, thus accentuating the out of proportion bust line.
9. An entire dress or coat of one color tends to equalize the proportions of the figure, and therefore is most becoming to the woman with any irregular proportion, particularly a large bust. A solid color is likewise usually better than figured material, especially if the design is large and the pattern is conspicuous.

### Neck Lines

The shape of the face and neck should be considered when selecting the neck line.

1. The V-neck line makes a face seem more slender.
2. Round and square neck lines make the face appear wider.
3. A ruff around the neck makes the face appear fuller.
4. A high standing collar across the back of the neck adds width.
5. Peter Pan collar adds width to one's face.
6. High horizontal neck lines add width.
7. A cowl collar makes the features appear more regular.
8. A shawl collar adds length, so does an ascot tie.
9. Wide lapels give width, narrow lapels are more slenderizing.

### Collars

The short heavy woman must use discrimination when selecting dresses with collars. The right shape and color may add grace to her figure and give lengthened and softened lines to her face. Contrasting collars are usually difficult, and should be rather small. A large collar of contrasting color is almost certain to cut the figure horizontally. Collars of self-fabric without pronounced or conspicuous trimming at the outer edge are most easily worn. A contrasting trimming on a self collar is likely to break the length of figure.

### Sleeves

A long narrow sleeve gives a perpendicular feeling, while a wide sleeve produces a horizontal movement, which adds width and breaks length. If the sleeve is of one color, rather than with contrasting cuffs or other trimming, the length of the arm is increased, while undue emphasis of width is avoided. Contrasting, or bulky cuffs, cause the eyes to travel across the figure, emphasize hips, and add width, thereby shortening the height. Gloves of contrasting color have an effect

similar to that of color contrast.

Short sleeves when in a dark color contrasting with the skin, break the length of the arm and place emphasis upon the width of shoulder and of entire figure. A sleeveless dress, permitting the entire length of arm to be seen, emphasizes this length. The shoulders usually appear narrower in a sleeveless dress.

#### Round shoulders and flat chest:

1. A dress with a collar is better than a plain line in the back.
2. A waist, with kimona or raglan sleeve is not becoming.
3. The shoulder seam should be set farther back than normal seam.
4. A round cape is unbecoming to a person with round shoulders.
5. Fulness in the front of a waist is good for the individual with a flat chest.
6. Round shoulders appear more stooped if heavy bows and jewelry are worn in front.
7. A carefully fitted shoulder line, with an armhole carefully cut to come at the structural joining of shoulder and arm is most becoming to the round shoulder woman.
8. A low, round neckline accentuates defects because it repeats the curve of the shoulders. A square or pointed neck line does much to overcome the rounded contours.

#### Jacket Lengths and Hip Line:

The length of jacket worn may emphasize hips or help conceal. A line that ends at hip line emphasizes hips. So to help conceal broad hips have coat extend below hips. Peplums may increase hip width. The Diaphragm is usually more prominent when worn with coat open. A short bolero makes the diaphragm more conspicuous, while a longer one will come nearer balancing the figure. The bolero that curves away from the opening is most unbecoming to the heavier figure since the curved line emphasizes the protruding curves of the figure. The thin, slender figure may use the curved bolero.

#### Hem Line and Belt Line:

A poorly fitted dress usually calls attention to a large abdomen, because the dress usually rides up at the waist and hem lines, showing that the large abdomen takes it up.

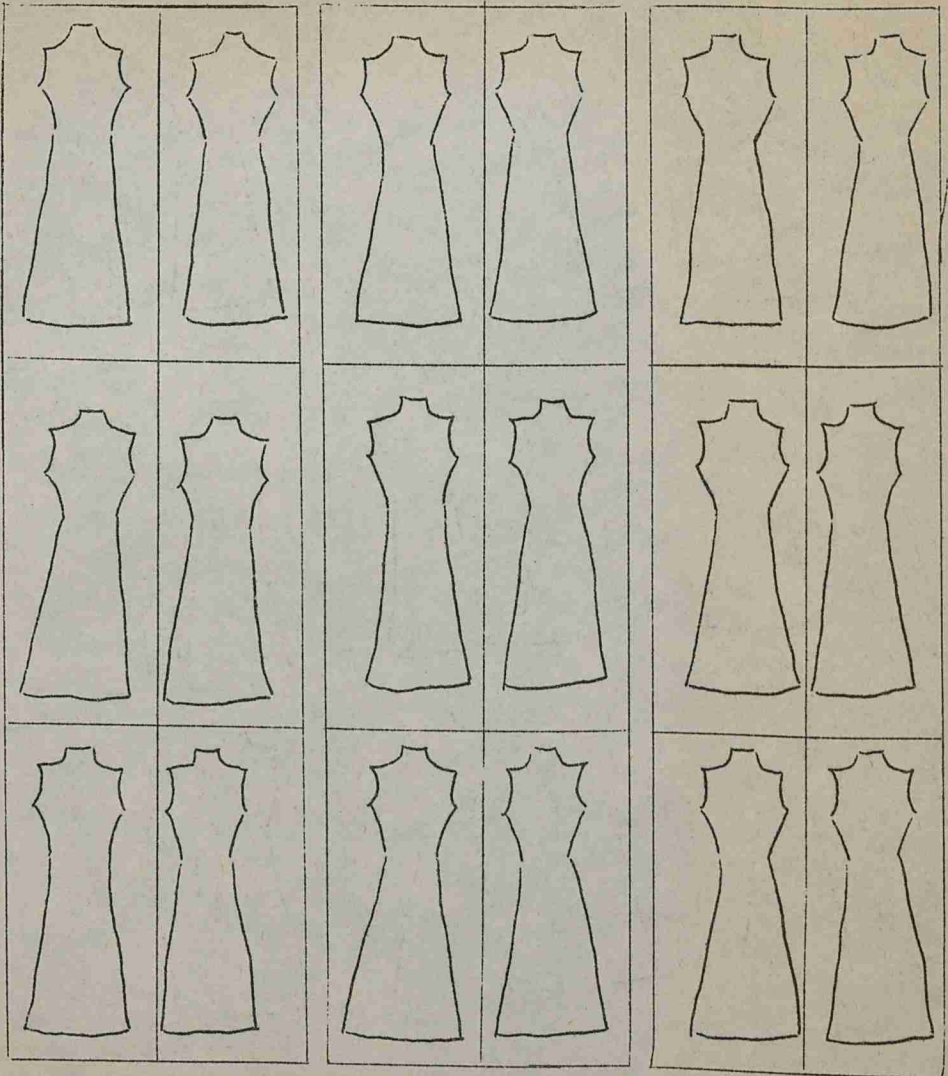
Skirt length should be adjusted to the figure at the most becoming length, keeping in mind the season's styles and the person's figure.

A broad belt increases width. A belt of contrasting material calls attention to waist line. Decorative details over the abdomen accent it.

#### References:

Hempstead:--- Color and Line  
Mildred Graves Ryan.  
Bradley:- Costume Design





Practice Page : In these spaces try lines of various kind.

1. Panels of different widths.
2. Yokes
3. Jacket lengths
4. Capes
5. Striped material with stripes used in various ways.
6. Figured material, flowered, plaid or checks.

LEADERS' OUTLINE -- MAKING BETTER DRESS.

I. First Club Meeting:

- 1 - Discuss styles of season, designs, colors, fabrics. Planning wardrobe costs of better dresses.
- 2 -- Illustrative Material Needed:
  - (1) Fashion magazines, fashion sheets, pictures of good dresses and suits.
  - (2) Samples of season's materials.
  - (3) Illustrations of complete wardrobe: The coat, dresses and suit that would go with coat. Accessories: This may be illustrations from magazines.
  - (4) Model finishes for seams and edges, bindings, facings, cutting and joining bias, bound buttonholes
- 3 - Assignments (This is to be done before next club meeting).
  - (1) Each woman select and procure pattern and material for dress.
  - (2) Each club member cut, baste and have dress ready for second fitting.

II. Second Club Meeting - Dress Clinic.

- 1 - Each woman brings dress to club meeting basted and ready for the second fitting.  
Have every woman present put on her dress. Divide group into two lines facing each other. Have each woman walk down the line. Each woman acts as critic while her neighbor opposite passes down the line for general inspection. The dress should be criticised for becomingness, from standpoint of design, color, texture of material, and fit. The group will help each woman decide the best neck line for her, the best waist line, and her skirt length. This criticism when properly carried out is most helpful as each one has to act as critic as well as to have her own dress criticised. Since the dress is only basted any constructive criticism may be taken advantage of and the dress changed accordingly.
- 2 - Criticisms - Questions to Consider:
  - (1) General appearance of dress - pleasing, bad, indifferent. Does the dress express its owners' personality? If so, how and why?
  - (2) Is the design good for the individual? Could some of the lines be changed to make dress more becoming?
  - (3) Is the material suitable for the person? (Consider texture, pattern or design of material in relation to persons size).
  - (4) Color: Is it becoming? Is color combination good?
  - (5) Fit of Garment:
    - a. Are structural lines correctly placed?
    - b. Note shoulders, chest, bust, neck, hips.
    - c. Is waist line right?
    - d. Shoulder length right?

3 - Selecting Material:

(1) Remember texture has much to do with becomingness and apparent size.

- a - Dull texture diminishes size.
- b - Luster increases size.

(2) Color:

a - That a color can be so strong and intensive that it overpowers one. It takes a very active, strong person to wear vivid colors.

b - A color may be so drab that it fades a person out.

(3) Accessories to be used with Dress:

Each critic asks the model she is criticising about the accessories she will use with dress.

## PURPOSE OF PATTERN LESSON

1. To get women acquainted with different makes of commercial patterns - their differences in size, shape of neck, shoulder and armscye lines, their markings, charts, and directions with each make.
2. To help a woman find the pattern which best fits her figure.
3. Show how to alter patterns.
4. Show the importance of carefully placing pattern on material, noting grain of material, and accurate cutting - not to take chances with pattern, allowing a little here, taking off a little there; this is not fair to pattern.
5. The importance of well fitted garments. A poorly fitted garment gives one a lazy, sluggish, careless look. A well fitted one improves personal appearance 100%.
6. Show where structural lines should come on a figure - Bul.No.1530  
a. Shoulder - b. Neck - c. Armscye - d. Underarm  
Emphasize the importance of well fitted garments. The amateur dressmaker gives herself away more in the matter of fitting than any other point. Clothes should fit closely but never tightly in any one place. One should move around normally when fitting a garment; bend, sit, and walk to be sure there is plenty of freedom for comfort.
7. Show how to take the measures and check these with patterns.

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Study bulletin No. 1530, "Fitting Dresses and Blouses." Assign the first half of this bulletin as a lesson to be carefully studied.

Give each member a bulletin; ask her to read carefully the first 14 pages. Ask her to check and study:

Page 2 - Selection of Patterns and Material	-	Page 5 - Call attention to illustrations No.2, p.5.
" 4 - Cutting	"	6 - Fitting-fig.4,p.7;fig. 5 p.8
" 4 - Preparation for Fitting	"	10 - Fitting the neck
	"	14 - Fitting the Bust

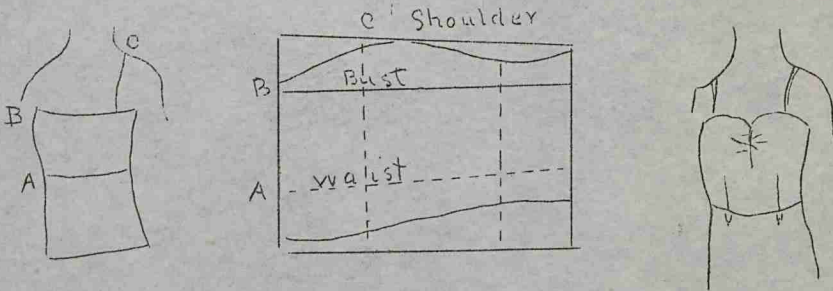
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Ask each woman to get a plain waist pattern of the make she thinks best suits her and right size. Cut practice material from this, either unbleached domestic or flour sack - some good firm material, nothing stretchy or flimsy. Mark all darts, seams, notches and cut absolutely right by this pattern. Baste, being careful that the exact seam allowance is taken. (She will have studied her bulletin.) Ask each one to see how much she can do with fitting this blouse. If several women live near each other, ask them to get together some afternoon and do this. Bring these in at the next meeting and we will check on what they have done, and help make any other changes necessary. This pattern, when once fitted, becomes the guide pattern - no more trouble with fitting - and is a time and money saver. The next lesson will be on "Using the Guide Pattern." How to design gowns and slips from this pattern, also blouses - blouses with peplums, kimono sleeve: surplice front, raglan or epaulet sleeves. Blouses are very important in the wardrobe this spring. Every one will want one of some kind.

## BRASSIERE

Making a Brassiere. Materials suitable for brassieres and bandeaus.

The definite fitting points of the upper part of the body.



Start with a 12 - 15 inch strip of 36" material. Place around body - Let come together under arm, or down center back. Pin together. Fit and pin in under arm seams. Next place a dart from waist line to bust. Several darts will probably be required at breast, center front and top. Place darts here as needed. Seams may be strapped with bias tape or may be flat felled. Use bias tape if seams are very curved. Shape lower and top edges to conform to figure. Finish by binding with bias tape.

### Shoulder Straps.

The shoulder line of an average 38" size is four inches from the center front and  $3\frac{1}{2}$ " from center back. This means that on a size 38" the shoulder straps should be 8" apart in front and 7" apart in back.

The shoulder straps are placed farther apart or closer together consistent with the larger and smaller size of garment. Size 34" - 7" spread in front and 6" in back. Size 44" - 9" spread in front and 8" in back.

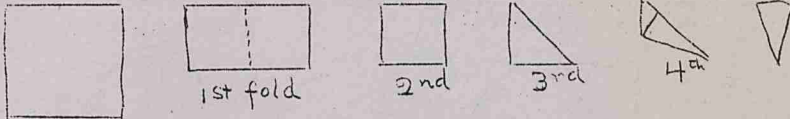
The top line of brassiere is important. It should fit smoothly about the body so that no line or edge of brassiere will show through the dress, but must have sufficient ease not to cut into the flesh. The bust should remain in natural position in sitting.

The brassiere is the complement of the girdle or corset and must fit smoothly over the top of the garment and extend low enough to preserve an unbroken figure line under the dress.

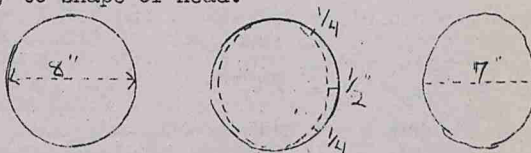
Straps may be made of same material as garment, or may be bought at any notion counter. Removable straps which button on are convenient. Usually they have elastic at one end which helps hold strap in place. Hooks and eyes on tapes may be bought by the yard. This is easily stitched on opening of garment. Two hooks placed on lower edge of front near center are a help in anchoring brassiere if eyes are placed on girdle opposite hooks.

MAKING A HAT BLOCK

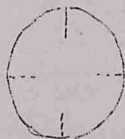
I. Cut a piece of paper 8" square and fold to cut a circle.



Open paper - this gives a circle 8" in diameter.  
The sides should be trimmed off about 1/2" to make pattern conform more nearly to shape of head.



This 7 x 8 oblong is the pattern for the tip and base of block.  
Cut two of these from a heavy piece of unbleached domestic.  
Take four tiny darts in the piece used for the tip. Fold the circle into quarters and take the darts at each quarter. The darts should be 1/8" at outer edge, extend two inches toward center, tapering to nothing.



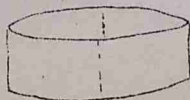
Darts in Tip  
1/8" at outer edge  
2" long



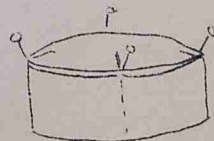
tip after darts  
are put in

II. Side Crown:

Take head size measure by putting tape line around head at point where hat band comes. Cut a strip of the unbleached domestic on straight grain 4" wide and the length of head measure, plus one inch for seam allowance. (If head size is 22" cut strip 23" long and 4" wide. Sew the ends together, making a circle the exact head size. Fold this band into quarters. Put a pin at each quarter. Pin the quarters of side band to quarters of the tip. Baste the two together. Stitch.



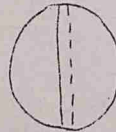
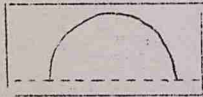
side crown quartered



Tip and s. crown  
Pinned together

III. Base of Block:

The base of the block is made by cutting the tip pattern half in two. Hem a straight edge of domestic with hem about 1" deep. Cut two of these with the split edge of circle on the hems, allowing enough for the hems to lap 1/2" over each other.



Baste the two pieces together, one hem lapped on the other so that a circle the exact size of tip is formed. Then quarter this circle, pin to the quarters of lower edge of side crown, stitch. Pull out basting from the center. The hem in the center of the base forms the opening through which the hat block will be stuffed.

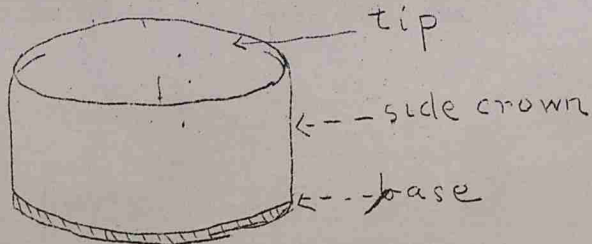
It is necessary to have good stout material, such as a heavy quality of unbleached domestic, and good even stitching.

IV. Stuffing the Block:

Good clean, fine sawdust, cottonseed hulls, or cork like that which grapes come packed in in the winter makes a good filling. Pack the sawdust in as tight as possible, putting it in so as to keep the block as near head shape as possible. When all the sawdust that the block will hold has been put in, sew the two hems together by hand. A stiff card board may be sewed to the bottom to make a flat base.

This home made block is not as good as the regular commercial hat block, but it is a good substitute.

Hat crowns this season are shallow and very flat. The tiny 1/8" darts in the top give a shape that conforms nicely with the season's mode.



FELT HATS - Cleaning and Blocking

There are several methods of cleaning and blocking felt hats. If hat is very badly soiled method No. I is recommended. No. II is satisfactory for most hats. No. III (washing in soap and warm water) is good if felt is of good quality and one has a hat block.

Cleaning

Method No. I - Dry Cleaning:

First, brush the hat thoroughly to remove all loose dust. Have two bowls for the cleaning solvent. Pour about two quarts of cleaning solvent in one bowl, add two tablespoons dry cleaning soap, put the hat in the solvent, brush well with a soft brush, rinse thoroughly in fresh solvent - in other bowl. Dry completely before blocking.

A white hat may be cleaned in the same manner, but while it is still wet with the solvent, dust over it a thick layer of an absorbent material such as French chalk, corn starch, magnesia, or talcum. Put the hat in a covered box and leave over night. The next morning shake off the loose powder, let dry, then brush off the remaining powder.

A slightly soiled white or light colored felt may be cleaned by dusting thoroughly with corn meal, leaving on over night.

Method No. II. - Salt and Cleaning Solvent:

Brush the hat thoroughly with a stiff brush in order to remove all dust. Put the hat on a hat block. Next, put two or three tablespoons of table salt in a saucer, pour the cleaning solvent over the salt. Dip a rather stiff brush in this mixture, then rub this thoroughly into the hat. Begin at the tip of the crown and brush around and around until the hat is thoroughly saturated with the solution. Remove from block, air until dry, then block. This method takes much less cleaning solvent than method No. I.

Cleaning Solvents are inflammable and should be used with care -  
out of doors and away from fire.

Method No. III. Washing:

Some felts clean nicely by washing them in warm water with a mild soap. A good quality felt responds to this treatment much better than a cheap felt. After washing, the hat should be rinsed thoroughly in water about the same temperature as the first water. Squeeze (not wring) the water out of hat, then roll in a towel for a few minutes. While the hat is still wet put it on a hat block and leave to dry. It is absolutely necessary to have a hat block of the right head size to put the hat on while it is wet, otherwise the felt will shrink so that it will not be usable.



### Blocking

A felt hat must be thoroughly moist before blocking. One of the best ways to moisten the hat is to hold the hat over the spout of a steaming tea kettle, steaming from the inside. Put the hat on the hat block immediately, and stretch it until it fits the mold smoothly. If a tea kettle is not at hand the hat may be moistened by putting the hat on the block, pulling it down until the crown fits smoothly; then take a damp cloth and rub over the hat until it is thoroughly moist. Tie a tape tightly at head size line to hold it in place.

Blocking Crown: Put a dry cloth over the moist hat crown, press with a moderately hot iron until dry. Do not remove from block until the hat is dry.

Brim: The brim may be blocked by putting the moist felt on an ironing board, placing cloth over it, then pressing. Since felt is a matted and not woven material the shape of the brim may be changed if desired. This is done by pulling or stretching the felt while it is moist, then pressing. Sometimes the brim flares too much, sometimes not enough. If there is too much flare on the other edge, stretch the inner edge, the edge that goes next to crown and vice versa, then press.

After the hat is blocked raise the nap of felt by brushing briskly.

Sandpaper is sometimes recommended for removing a spot from felt. If this is used it should be very fine sandpaper, and the felt should be rubbed very lightly. There is danger of rubbing a hole through the hat otherwise.

Caution: There is danger of ruining the felt if the iron is too hot. Use iron moderately hot. Do not let iron come in direct contact with felt as this leaves iron imprint and shine. Use thin cloth between felt and iron.

## COLOR

I. In order to know color one must become color conscious when observing the beauties of color in nature, in textiles, in the decorations and furnishings of buildings, in studying painting and pictures by the masters. Color is all around us; we should enjoy it.

One who has learned to know color may readily learn to use it in new and interesting ways. The right use of color is one of the most satisfactory means of attaining beauty. The art of using color is acquired by study.

Use of Color Expresses (Beauty  
                                  (Emotion  
                                  (Individuality  
Skilful use of color gives pleasure  
Unskilful use of color jars  
Color may even affect health

It has been long agreed that music, painting, sculpture, dancing, literature are expressions of emotions, so is color. We see color used for this purpose in

Lighting effects for stages - - plays  
Costuming  
Furnishings

All of us crave beauty; this beauty urge is a thirst of the soul, just as hunger is a desire of the body.

We use color (Homes  
                  (Flower gardens  
                  (Shop windows and displays  
                  (Costumes

The first impression of objects is their color. In fact, it is color which shows their very shape. Color surroundings are usually within contrast, and it is every one's privilege to make them beautiful, cheerful, restful.

Certain color combinations can be depended on to provide harmonies, others discord. A knowledge of the fundamental facts about color may keep one from creating and tolerating discord. The more one learns about color, the greater will be the pleasure in using it.

II. Go over lesson sheet.

1. Use color wheel.

Show primary colors - - - secondary.

2. Attributes of color (Hue  
                          (Value  
                          (Intensity

Put up color sheets illustrating each.

3. Effect opposite colors have on each other -- gray.

4. Color has "Temperature": warm ) illustrate  
  cool )

Discuss types of people:

Cool type - blonde

Warm " - - brunette

5. Use of color to force color of hair, eyes, complexion.  
(Illustrate by trying colors on member in class)

6. Costume Color Harmonies.  
    Monochromatic  
    Analogous  
    Complimentary
7. Some colors advance - - - - - some recede
8. Effect of color on size - light colors, dark colors.

Assignment.

1. Have each woman make small color wheel for her note book.
2. Colors to illustrate value in note book.
3.   "   "   "                   intensity in note book.
4. Each woman illustrate color combination in note book.
  - a. Monochromatic
  - b. Analogous or neighboring
  - c. Complimentary
5. Home Work: Ask each woman to select some design for dress she would like for herself from a fashion sheet. Work out three color combinations for same.

Have color reading at close of class.

Club Meeting.

Agent give main discussion on color.

1. Leader discuss and show illustrative material on value and intensity.
2. Leader discuss color combinations. Show illustrative material worked out.
3. Both leaders give color reading working together at club. Agent furnish box of colors for reading and act as judge.

The purpose of this lesson is to better acquaint women with color that they may enjoy it more, and that they may be able to select more becoming colors for their costumes. To train their eyes to see and distinguish colors in nature.

To know their own coloring and the color they can and can't wear.

That colors that were becoming in youth are not always becoming with advancing age.

That values and intensities play a most important part in selecting colors one may wear.

That softer, grayed, less intense colors are easier for most people to wear than vivid ones.

To help overcome color prejudice.

Color Notes

The color sense can be trained. It is the trained eye and good judgment that count in selecting colors.

Choose colors in your dress that "go well" with your own clothing.

Get away from the ordinary pinks and blues. Select unusual colors, that is colors which respond well to other colors.

Avoid anemic color combinations.

There are colors for happy, quiet, restful moods. Respect them when you choose colors for dress or the home.

Have definite color plan for wardrobe. Select all clothing with this in mind.

Colors .....Accessories.

## Making a Coat

- |                  |                                   |
|------------------|-----------------------------------|
| 1. Pattern       | 3. Preparation of Material        |
| 2. Materials:    | 4. Finishes:                      |
| Cotton      Silk | Seams      Pockets      Collar    |
| Linen      Wool  | Edges      Fastenings      Facing |
|                  | Lining      Pressing              |

1. Pattern: Select pattern, study it thoroughly so that you will be familiar with each piece, its shape, notches, perforations. Be sure that you know just how to place each piece of the pattern on the material so that the grain is true. Study the guide chart; note directions for putting together, seam allowance, darts, and suggestions for finishes.
2. Materials: The need for coat, whether summer or winter, will determine to a certain extent the material, also the type of pattern to be used. The material will determine the finishes to be used.
3. Preparation of Material: Many fabrics are affected by heat and moisture, therefore it is advisable to shrink most materials before cutting out.
  - a. Linens and cottons shrink in washing. To shrink these materials cover with water and let soak for several hours. Do not wring them out, but allow to drip over a clean line until nearly dry. Press on wrong side.
  - b. To shrink woolen fabrics: Clip selvages, lay fabric full width and face down on a table, cover with a damp cloth. Roll together and let stand several hours; open; place pressing cloth on back of material; press dry. Lift iron rather than run it along surface, pressing is not ironing. Press out all creases. The fold in the center of double width material is not accurate enough for expert cutting. Shrinkage also insures against spotting.
4. Finishes: The material and whether or not the coat is to be lined will determine the seam finishes.
  - a. Seam Finishes:
    - (1) Plain Seam
      - (a) Pinked
      - (b) Edges turned under or stitched
      - (c) Edges pinked; turned back, or stitched on each side of seam.
    - (2) Plain Seam Edges Bound. This is a good finish to use in an unlined coat of a coarse texture material; for wool use good quality silk binding.
    - (3) Edge stitched.
    - (4) Welt.Show illustrations of each seam and discuss in relation to materials.

## b. Pockets:

- (1) Patch
- (2) Set-in
- (3) Welt

Show illustrative material of each, giving the different steps in making.

## c. Button-holes and Fastenings.

- |                       |                          |
|-----------------------|--------------------------|
| (1) Bound button-hole | (4) Frogs and Buttons    |
| (2) Worked " "        | (5) Buttons - Sewing on. |
| (3) Loops and buttons |                          |

Use illustrations of each showing steps in making.

## d. Pressing:

Pressing is a necessity if one does not want their coat to have that homemade look. Press as you go. After seams have been anchored and stitched, press each one carefully:

In pressing a seam, lay a clean dry cloth over seam to be pressed, working with the wrong side up.

Moisten a sponge or cloth in a bowl of water and dampen the pressing cloth with the wet sponge over portion to be pressed.

Press each step as coat progresses, facing as soon as collar is stitched to it, coat or collar, bound buttonholes or set-in pockets.

Sleeve board is a necessity in coat making; press open sleeve seam, press carefully.

Press the top of the sleeve after stitching in; when pressing, place your hand inside covered with heavy padding, or use a shoulder cushion made of two pieces of muslin each 10x14 inches, cut oval, stitched and filled with wadding.

The seams may be opened and pressed lightly before using cloth, or both edges of seam may be turned towards the arm hole and pressed.

Press the top of sleeve on outside. Use a damp cloth to shrink out excess fullness at top. (If pressing silk use a dry cloth). Use the point of iron on seam, pressing a little at a time.

### Steps in Making a Plain Tailored Coat with Notched Collar and Revers

1. Study pattern. Know each piece and what each perforation and notch indicates. Know your chart.
2. Prepare material for cutting by either pressing, sponging or shrinking.
3. Place material on smooth surface; be sure there are no wrinkles or creases.
4. Place pattern which has been checked with measurements and altered as necessary, on material. Note grain. Be sure that center front, center

back, and cap of sleeve are on straight up and down grain. Mark all notches and perforations with chalk or tailor tacks. Pin pattern to material.

5. Cut accurately with sharp scissors following exact line of pattern.
6. Assemble and baste. Keep on table as much as possible to avoid sagging and stretching. Baste dart in front. Pin and baste under arm seam, working downward from arm hole; then shoulder seam from neck to arm hole. Pin and baste sleeve, then place in arm hole.
7. Try on. Do not fit too much. Stand in natural position. Mark any alteration necessary. Remove sleeve before stitching coat.
8. Stitch and press dart. Machine stitch the front dart from shoulder to point, tie thread ends. Cut surplus material away at dart, crease and press back, shrinking material at point of dart.
9. Stitch underarm seam for arm hole downward, clip at intervals. Stitch shoulder seam from neck to armhole.
10. If coat is to have a set-in or welt pocket, and bound button-holes, these should be put in front before coat is sewed together. If worked button-holes are used they are made after coat is completed. Patch pocket goes on after coat is sewed together, if lining is used, if not it may be stitched on after coat is completed.
11. Loops used as fastenings should be put in between facing and front before coat is sewed up. Show illustrations.
12. Baste front facing to collar facing. Join coat facing to collar facing working from shoulder forward, matching notches. Show illustrations.
13. Join collar and coat together. Baste collar to coat and stitch around neck line, trim neck line seam to 3/8" and clip at intervals. Press seam open between front edge and shoulder.
14. Baste facing to coat. Place two right sides of fabric together. Baste carefully, easing collar and revers at corners of facing to allow for turning of seams. Illustrate.
15. Turn facing in; baste along edge, then press.
16. Finish lower edge. Turn up according to perforations, baste and hem. See illustration. Front facing goes over the hem at bottom of coat. Slip stitch facing at lower edge.
17. Sleeves - Stitch and press open seams.

18. Put sleeve in arm hole. Place running stitch at top of sleeves. Pin in arm hole, anchoring the highest point of sleeve cap at highest point of shoulder. Distribute fullness evenly around cap, baste, try on. Adjust length, stitch into arm hole and press. Turn lower edge, press.
19. Lining. The lining is cut from coat pattern, cut all pieces to perforated line only at lower edge. Cut front lining portion from side seam to the perforated line indicated on the pattern. Cut center back lining one inch larger.
20. Stitch lining. Stitch under arm seams working downward from arm hole.
21. Put in Lining. Pin side seams of lining and coat together from inside. Baste lining around armhole and across the back of shoulder. Lay surplus material in an inverted pleat at center back. Baste the front edge of lining over the facing. Do not draw lining tight anywhere. Lay surplus material across front below the shoulder into a dart pleat. Put coat on self or dress form to adjust lining at lower edge. Pin, then baste around within a few inches of the lower edge, turn up lower edge of lining, having it 5/8 inch shorter than coat. Slip stitch lining to coat. Place sleeve lining in sleeve, matching seams. Turn up sleeve lining at top of hem, slip stitch. Turn under top edge at armhole, slip stitch.

Give a good final pressing.

The coat is usually the most expensive garment in a person's wardrobe. Why? Because they require skillful tailoring, correct placing of lines, care in finishes, putting on tapes, bindings, fastenings, putting in padding. Care in fitting, putting in darts, putting on collars and cuffs, shaping, shrinking, stitching, pressing. When buying a ready made coat remember all of these things are being paid for.

The home sewer who is not afraid to tackle a coat and who is willing to exercise care in construction can compete successfully with the tailor, cutting down tremendously on her coat costs.

Keep in mind when making a coat that

Poor stitching

Poor workmanship

Poor line direction

Poor pressing

will always give a coat that home made look.

#### References:

Baldt Clothing for Women

Butterick Dress Maker

Vogue's Guide to Practical Dress making.

## "Buymanship" Problems in Clothing

### I. Cost Considerations in garments or textiles include

1. The original cost.
2. Cost of care required - Will it wrinkle badly? Will it require frequent cleaning? What will cleaning cost? (Will it shrink? Can spots be easily removed?)
3. Durability - How long will it wear? Can it be renovated? Are the colors fast - to Light? to washing? Will the seams slip?

Durability, wearing quality, is dependent upon the kind of fiber used; the strength of the yarn and the weave. Fabrics vary in their durability to friction, to laundering, to perspiration, and to excessively hard wear.

A Clothing Buying Plan - Buying should follow a carefully worked out plan of the needs of the family. The clothing plan is made on a 1 year basis for children; on a 2 year basis for adolescents; and on a 3 year basis for women. On a limited income two-thirds of the money goes to outside garments. The every day garments are supplies first. When social life is simple and informal, there should be a plentiful supply of garments for general wear, kept in excellent condition and repair. A few accessories of unusual style may be depended upon to dress them up for the occasional social need. Purchase accessories last and plan them to be worn with many costumes.

Some garments such as party dresses planned for short periods get their charm from freshness and may be made from inexpensive but effective material.

For long time wear one does well to study styles in weave, texture, and finish - and select among the new but established materials in order to get greater satisfaction over a longer period of years. Avoid "fads". In selecting the pattern consider the silhouette.

Art in Dress. Learn the art principles. Know your own good points and defects and dress accordingly. Style is the effect of elegance, of grace and charm, created by the perfect suitability of the garment to the wearer.

The basis for selection in clothing is:

1. Durability of material.
2. Excellence of workmanship.
3. Suitability to needs, these three, and the greatest of these is suitability to needs.

### II. Shopping Hints

1. Decide what items are needed before you go shopping. Make an annual buying plan for family clothing.
2. Buy definitely for occasions attended. Buy things which are suitable for more than one occasion. Choose conservative style and good material. Buy coats and dress which harmonize in color that the same accessories may be used with all.

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3. Determine the needs long enough in advance to allow investigation of all the possibilities as to material, price, etc. Let buying follow the weighing of the alternatives.
4. Do not be led into extravagance by buying an article not planned for because it is cheap.
5. Choose garments that are becoming in color and design; have good workmanship and material; are appropriate for the use and the occasion.
6. Do not ignore fashion, but make it serve you. Avoid extremes, novelty materials, and fads.
7. Learn to be a judge of textiles and workmanship. Keep informed on prices and style trends.
8. Wool and rayon are not a good wearing combination. The roughness of wool splits the rayon.
9. Avoid cheap silks. Test for adulteration and weighting.
10. Linen is difficult to fast dye.
11. Material having fine and coarse threads combined does not wear well.
12. Yarn dyed fabrics will probably keep their color better than piece dyed.
13. Any hard twisted smooth finished fabric will wear shiny whenever subjected to hard wear and friction.
14. Any all-silk or all-wool material may spot if not previously sponged.
15. Any material may now be secured in fast color.
16. Silks, especially weighted ones, are affected by light, and, therefore, silks from held-over stock are not economical purchases.
17. Workmanship should be of as good quality as material.
18. Wearing quality of hosiery (silk) is half care and half buying. Wash before wearing and after each wearing. In buying, select according to brand name. Hose should be 29" long and have at least a four-inch hem.

III. A Check on the Purchase.

1. Does garment give a feeling of pleasure and satisfaction to wearer?
2. Does it satisfy a definite need in the wardrobe?
3. Does it harmonize with the wearer: with the rest of the wardrobe?
4. Does it come within the amount allowed? Consider initial cost, upkeep, and length of wear.
5. Will some "style feature" date garment before its usefulness is past?

Each member of the family is a consumer with wants and desires to be gratified. These desires of the consumer turn the wheels of industry. There are over 29,000,000 families in the United States. 99,000,000 persons in these families are ten years of age and over. The approach made by the family to its problems determines the buying methods used in the purchase of the numerous commodities.

What are some of the problems connected with consumer buying?

- 1 - The amount of money income and the amount available for spending to meet family needs and desires:

"The matter of getting your money's worth becomes increasingly important as the money you have to spend becomes less. With little to spend, assurance of value received for every dollar spent is vital to the success of the family in meeting the wants of its members."

- 2 - Understanding of the family. A well-rounded view of the needs of the family will safeguard against indulgence of one need at the expense of another.
- 3 - The presence or absence of production activities in the home.

The early American home was a center of production. The food, the clothing, most of the furniture were produced there. Most of the life of the family was concerned with supplying the necessary wants. Today, the home gives very little time to producing goods to satisfy the wants of the family. Production today is turned over mainly to factories. One can buy from stores most any article needed in the home. The present home production consists largely of changing the form of the commodity, or making it over entirely, as in the case of making over garments, making clothing from yard goods, or refinishing furniture.

Today wise choice and use of goods is more important than skill in production. When articles were produced in the home the quality of the article was known, the producer knew exactly what it contained and the quality of same. Definite knowledge concerning qualities of purchased goods is difficult to secure. The change from being producers to being consumer-buyers has brought many difficult problems to the home.

Careful selection, wise choices and economical practices are much more essential today than when home production was usual.

- 4 - An understanding of present system of buying and selling:

We buy from our local dealer, he has bought from a jobber or wholesaler, who has purchased from the producer, or even another middle-man. An article may have passed through the hands of a number of marketing agents before it reaches us. Each time the article is handled by a dif-

ferent person or firm the price of article is increased. Some of the reasons for this is that we demand production out of season. We desire goods that are not produced in our locality; the manufacturer places his plant where he can secure cheap power and labor. Supply and demand are important factors in price fixing.

- 5 - The consumer needs information concerning the goods he is to buy. This is often hard to get. Some methods of getting information are:
  - a. Inspection.
  - b. Experience or trial.
  - c. Market agencies, such as:
    - (1) Advertisements: Are the statements reliable - "Dresses \$5.89, values up to \$15.00."
    - (2) Sales people.
    - (3) Statements from the manufacturer and producer.
    - (4) Testing.
    - (5) Labels: What do they mean?  
Are statements definite?
  - d. Bureaus from which information may be had.

In this study we are interested primarily in the buymanship of clothing. Economists say that 15 - 20% of the income should be allotted for clothing. Suppose we had a family of four people, with a salary of \$1200.00 a year. 15% of this would be \$180.00 per year with which to buy clothes, including shoes, stockings, accessories for the entire family. This \$180.00 would then have to be divided among the four. The age of the children would determine somewhat what the proportion would be. It is generally conceded that the girl of senior high school or college age needs a few dollars more than her mother. Same is true of the older boy. A study of the clothing budgets which accompany this will be a help in assisting one to make a successful clothing plan. The plan is essential if one wishes to get the best value for the money which they have to spend, and to have their families well-dressed. After the percentage is decided upon, whether 15 or 20 per cent of the income, the next step in making the spending plan is to see how much of this amount should be spent for top clothes, underclothing, accessories, shoes and stockings, upkeep. Careful study of the budgets of families and individuals of moderate income show that clothing expenditures that exceed 15 per cent are made at the expense of other divisions of the budget. Careful selection of clothing, garment construction in the home, remodeling and making over garments, pressing and keeping clothes clean, all aid much in keeping within the clothing allotment.

In shopping for clothing know:

- 1 - The use which each garment is to serve:
  - a. Work -- field, garden, shop, factory or home.
  - b. Business - sports, social, or home relaxation.
- 2 - Fit and comfort.

- 3 - Cleanliness:
  - a. Repellent to dust, moisture, perspiration.
  - b. Does not catch dust and lint.
  - c. Easy to launder or clean.
  - d. Amount of personal care required.
- 4 - Durability
- 5 - Styles and taste
- 6 - Relation to entire wardrobe.
- 7 - Cost.

Making a check list of desired information when buying is recommended.

Leaflet No. 105 U. S. Department of Agriculture, Washington, D. C. gives the following "Points to Look for When Buying A Dress"

- 1 - Style and fabric suited to your needs.
- 2 - A label that tells what kind of fibers make up the material.
- 3 - Definite information about shrinkage, weighting or sizing, and color fastness to sunlight and washing.
- 4 - Fabrics made of durable yarns, with firm, balanced weave.
- 5 - Staple fabrics rather than novelties for economy.
- 6 - All pieces cut the right way of the goods.
- 7 - Full out with plenty of room.
- 8 - Neat, appropriate, and serviceable workmanship.
- 9 - Allowances for alteration, particularly in growing girl's dresses.

Dr. Paul Nystrom, in Consumer Education, Misc. 1568, U. S. Department of Agriculture on men's shirts:

- 1 - Size - collar, sleeve length, and body.
- 2 - Style - collar attached or detached, style of collar, white, plain color, stripes, or figures, plain or fancy fabric, etc.
- 3 - Fabric - thread count, closeness of weave, size of yarn, presence of sizing; weight.
- 4 - Fastness of colors.
- 5 - Pre-shrunk or not.
- 6 - Buttons - ocean pearl or fresh water mussel; number - 5,6, or 7 in front; how sereed on.
- 7 - Buttonhole construction.
- 8 - Stitchings and seams, single or double; number stitches per inch (7 - 20); felled or raw edge seams.
- 9 - Cut of sleeves, use of gussets or not.
- 10 - Shaping of collar - whether by cut or pressing.
- 11 - Length.
- 12 - Fullness of body and sleeve.

1-Assignments:

- Make a list of the things you want.
- Make a list of the things you need.
- Make a list of the things you expect to buy.

What knowledge have you about the articles that will help you to spend wisely?

Do you know any agency which gives out information for the consumer?

Do you ~~make~~ use of this information?

Do you read the labels or articles you buy which carry labels?

Do you ask your merchant for information concerning the textiles or garments you buy.?

Do you wish that there was more definite information concerning the fabrics you buy?

Can you suggest any step towards getting the manufacturer to give this information?

2 - Get women to look up information on buying:

Slips	Advertising
Stockings	Labels
Shoes	Cosmetics
Rayons	

3 - See how many will be interested in keeping clothing plan.

4 - Get someone to take a family of four, divide \$180.00 among the members and see just what they would buy for each.

5 - Ask leaders to collect: labels

: advertisements

Discuss from standpoint of truthfulness represented.

### PLANNING THE WARDROBE

- I - Twice a year we need to go over our wardrobes and do some careful planning. The best dressed women are not the wealthiest, but they are the wisest. They realize the importance of looking their best, and devote a certain amount of time to it. They plan well, and they take time to buy. They take care of their clothing, which stretches their clothing dollars.

A personal analysis, and an understanding of some of the techniques of dress are the first steps.

Stand in front of a full length mirror and get acquainted with yourself. Discover your good points, play up to these, learn your bad points, conceal these.

How do you attain height?  
What lines will make us appear shorter?  
How do we slenderize?  
When do we fill in?  
What colors do the most for my complexion, my eyes, my hair?

#### II. Planning:

- a - What are the occasions for which you need clothes?
- b - Think of the things you have.
- c - Get the feeling of the new mode. Study fashion magazines. window shop.  
Study:
  1. The silhouette - what lines are new and smart.
  2. Look for new details, those distinguishing little details.
  3. Look at new fabrics
  4. Know the new colors
- d - Get out all of your left overs. Look them over frankly. Bring out everything, spread out hats, shoes, gloves, coats, dresses, suits, foundation garments.
  1. In one pile put the things that need bringing up to date.
  2. Make another of things that need just a little attention.
  3. The things that are all right except for washing or cleaning.
- e - Think of things you will need to buy. List the ones you think you can buy.
- f - Color scheme: Know what colors are most becoming to you, and plan your wardrobe with a definite color scheme in mind. This does not mean that every dress, hat, coat or accessory have to be the same color, but they must be harmonious.

g - Cost of Clothing. What you have to spend. A plan for the wardrobe covers several years. Articles as coats or suits carry over for several years, so a well planned budget makes one avoid hit and miss buying. Each season is built up around one idea.

h.- Plan clothes for the various occasions for which you need them.

Home  
Church

General Wear  
Afternoon or Evening

i.- Plan accessories for each outfit.

j - Plan underwear, kind needed and number of each.

k - Foundation garment:

This is one of the most important articles in the wardrobe. Buy the very best your budget will allow.

### III. Color and Accessories for the Wardrobe:

1 - The coat is the most important garment in the wardrobe. It should be smart, as well cut, fitted, and trimmed as the purse will allow. It is that part of the wardrobe which is seen most often. It spells you. Don't indulge in fads or follies when choosing a coat. Look for good material, good lines, a good color, good workmanship. This is the garment that will be used several years. A coat should be a staple color such as black, brown, gray, navy. These colors combine well with others.

2 - Shoes - Purchase with care, keeping in mind comfort, health, appearance. Good shoes are the most economical ones. The shoe should be built on the last that best suits the foot. Be sure they are long enough. They should never make the foot conspicuous. Avoid highly decorated shoes. They call attention to the feet. Stout women should avoid high French heels, as they make a woman look top heavy. The oxford with medium heels give more comfort for daily wear, while a pump is usually selected for dressier wear. Black and brown are standard colors for shoes, with white coming in for summer. Various seasons rush in other colors. One must keep in mind her basic wardrobe color, and her budget when tempted to go off on a color flare in shoes.

3 - Hose - Plan for hose to use at home, for general wear, and dress up. There will be service weight, semi-service, and sheer to select from. Summer colors are usually lighter than winter. Ask your sales lady for the season's best shades. Select those that blend best with your clothes.

4 - Hats. The hat is another important article in the wardrobe. Know the styles of the season, but select the hat that is becoming. A conservative, good quality felt or straw will carry over several seasons, while a fad hat goes out with the season.

5 - Handbags - Some seasons these tie up in color and fabric with shoes, or gloves. Sometimes it's the hat. Shapes and styles in handbags vary ---know these.

6 - Scarfs, handkerchief, buttonaires, often give just the right touch of color. Know how to use them. Use costume jewelry cautiously.

IV - In summing up, know yourself and some principles of good dress; plan well. Twice a year, spring and fall, go over your wardrobe. Keep in mind that a few garments well chosen, of good quality, make up a much more satisfactory wardrobe than many cheap garments. The basic dress is a good thing to keep in mind, one dress a season, of good material, well made of a conservative cut and color, may be varied for different occasions by changing the accessories. Know your most becoming colors - plan your wardrobe with a definite color scheme in mind. The woman with limited income will choose staple colors for her carry over garments, such as suits or coats. Avoid a complete outfit in one color with everything in the same shade.

Brown combines well with cream, yellow, green, gold, orange, tan, certain shades of blue and rose.

Navy blue - Lighter blues, red, white, cream, beige, gray, yellow, orange, green, violet.

Keep your wardrobe in top notch condition.

Don't expect your wardrobe plan to become workable in one season. It will take several to get it well under way. Settle on a definite yearly sum to be spent for clothes - 12 to 20 per cent of the income is the clothing allowance. Cultivate will power, you will need it. When tempted at bargain counters, stop and think twice. So often so called bargains turn out to be anything else. Shop in the morning when you feel good and fresh, never when tired or weary.

Clip and paste in your notebooks anything that might come in handy. Clippings about care of clothes, care of hair, feet, shoes, grooming, interesting ideas for clothes, suggestions for accessories, style notes for the season, information about fabrics, interesting trimming details.

#### Home Assignment:

1 - Make a paper doll of cardboard. Dress this figure for all the occasions you need clothes for. Select what you think would be the most suitable and becoming outfits for you. Use colors, and suggest materials. Include accessories for each outfit.

2 - Fill in Work Sheet.



WARDROBE PLANNING WORK SHEET

1 - For Day time around house

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Shoes \_\_\_\_\_

6-For afternoon or Evening Parties

\_\_\_\_\_  
\_\_\_\_\_  
Shoes \_\_\_\_\_  
Hat \_\_\_\_\_

2 - Underwear and rest clothes.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Shoes \_\_\_\_\_

7 -Coats, Wraps, Sweaters

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3 - For picnics - Outdoor Parties

\_\_\_\_\_  
% \_\_\_\_\_  
Hat \_\_\_\_\_  
Shoes \_\_\_\_\_

8-Hats \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4 - For General Wear

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Shoes \_\_\_\_\_  
Hats \_\_\_\_\_  
Gloves \_\_\_\_\_

9-Shoes

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

10-Hose

\_\_\_\_\_  
\_\_\_\_\_

5 - Special Clothes for Vacation Trips

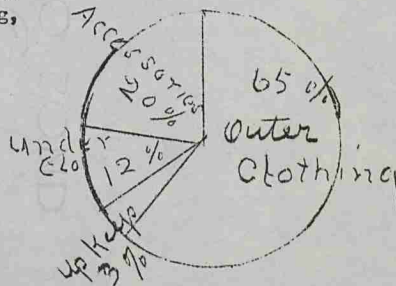
\_\_\_\_\_  
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\_\_\_\_\_

11-Accessories - Blouses, Scarfs, Gloves, Collars, Cuffs, Hand Bags

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

CLOTHING COSTS AND PLANS FOR THE WARDROBE

1. Do you work or stay at home? \_\_\_\_\_
2. If you work, do you live at home? \_\_\_\_\_
3. Do you pay much attention to your personal appearance? \_\_\_\_\_
4. How old are you? \_\_\_\_\_
5. Estimate your salary for the past year \_\_\_\_\_
6. Who selects your clothes? \_\_\_\_\_
7. Do you pay cash, charge, or buy on the installment plan? \_\_\_\_\_
8. Do you know fabrics and how to select them? \_\_\_\_\_
9. Do you buy most of your clothes ready made, or make them at home? \_\_\_\_\_
10. Do you know comparative values of garments made at home and those ready made as to appearance, durability, cost? \_\_\_\_\_
11. Do you know how much you spend for clothes? \_\_\_\_\_
12. Do you know how much you should spend? \_\_\_\_\_
13. According to Clothing budgets 12 to 20 per cent is the amount of the income allotted to clothing. This amount is to be divided between outer clothing, underclothing, accessories, upkeep.



The following table suggests individual clothing allowance at three levels of expenditure. It summarizes low cost and moderate cost budgets. Prepared in 1931-32 by a committee of clothing specialists of the Extension Service in the eastern States. The low cost totaled about \$150, and the moderate about \$250 a year for a family of five. At the end of 1932 emergency budgets costing about \$100 a year for a family of five were adopted from the earlier ones:

Individual	Emergency budgets	Low cost budgets	Moderate cost budgets
	Dollars	Dollars	Dollars
Mother.....	24.00	32.00	58.00
Girl 15-18 years.....	32.00	40.00	64.00
Girl 12-14 years.....	22.00	27.00	44.00
Girl 6-11 years.....	15.00	23.00	36.00
Girl 1-5 years.....	10.00	19.00	22.00
Father.....	29.00	39.00	51.00
Boy 15-18 years.....	27.00	32.00	58.00
Boy 12-14 years.....	26.00	30.00	44.00

Good dressing on a small income requires a lot of head work, a lot of home work, such as washing, ironing, pressing, mending, sewing; a lot of bargain hunting, and a lot of studying styles and your own personality.

Go over your wardrobe, fill in the blanks, giving the information called for. Then if you have not already started a clothing plan, begin one now. Select a color around which you wish to build your plan. The cost is usually the most expensive garment, and worn the most. Other garments do not have to be the same color, but should blend.







DESIRABLE CLOTHING STANDARDS FOR THE FARM FAMILY

Clothing Sufficient for Health and Mental Poise in Proportion to the Family Income: Twelve to twenty per cent of the income is permissible for clothing. The following standards are the minimum. Since clothing is one of the first things affected by a change of income, it is necessary for the woman to know family finances and how to keep the clothing money proportioned. It is also desired that women and girls of a family know how to sew as this will make possible more clothing of better quality.

	Check for 1937	Check for 1938	Check for 1939
1. Wardrobe that fulfills the needs of each member of family.			
a. Work Clothes. For Women: 4 wash dresses each for women and girls.			
For Men: 4 overalls, 2 bought, 2 carried over. Shirts for man: 4 work shirts 2 best shirts			
For Children: 6 or 8 for the very small 5 for larger.			
b. Two outfits for general wear per person- 1 outfit for best wear.			
c. Underwear- enough to allow for a complete change twice a week. 4 garments of each type.			
d. Sleeping garments- 4 per person.			
e. Protective clothing. 1. Winter coat 2. Sweater or blazer 3. Spring coats or suit 4. Rain coat or cape 5. Overshoes or golashees			
2. Care of Clothes			
a. Storage space for each individual Closet or wardrobe for each two people, equipped with rods, racks for shoes and shelves for hats.			
b. Drawer space for each individual.			

	Check for 1937	Check for 1938	Check for 1939
<ul style="list-style-type: none"> <li>c. Pressing boards, irons</li> <li>d. Spot or stain removal kit</li> <li>e. Shoe-cleaning kit</li> <li>f. Care-of-clothes kit, agents for spot and stain removal</li> </ul>			
<p>3. Grooming:</p> <ul style="list-style-type: none"> <li>a. Hair, clean, brushed, free from dandruff, shampoo twice a month, arranged becomingly. Hair kept trimmed nearly. Comb and brush for each member of family.</li> <li>b. Hands: nails clean, sensibly trimmed. Use of lotion or cold cream to keep in good condition. Gloves for outdoor work.</li> <li>c. Frequent baths to keep body free from odors. Minimum, 2 per week.</li> <li>d. Teeth brushed twice daily.</li> <li>e. Clothes kept clean and mended.</li> <li>f. Body deodorants.</li> </ul>			
<p>4. Personal Appearance.</p> <ul style="list-style-type: none"> <li>a. Posture good</li> <li>b. Grooming good</li> <li>c. Suitability of garments to activities.</li> <li>d. Garments that fit.</li> <li>e. Garments becoming in color.</li> <li>f. Designs and lines that are becoming.</li> <li>g. Conformity of garments to fashion. trends.</li> </ul>			
<p>5. Shoes: Selected for Health and Comfort, with straight inner line, sufficient length to allow the foot to lie naturally, breadth enough for the toes to spread, snugly fitted in-step, heels medium-low with base enough to stand comfortably.</p> <p>4 pair shoes to each individual (2 pairs carried over, 2 pairs bought each year.)</p> <p>1 pair boots each man.</p>			

	Check for 1937	Check for 1938	Check for 1939
Hose: Clean and mended, seams worn straight. 6 - 8 pairs stockings			
6. Finances. Knowledge of family finances and amount available for clothing. The division of this among each member of family. Keep clothing account.			
7. Buying and Selecting Practices. a. Buying Fabrics. Ability to judge fabrics that will be suitable and durable. b. Ready-Mades. Ability to select ready made that will give service and satisfaction, keeping in mind becomingness. c. Accessories selected that are appropriate and becoming			
8. Sewing room or center. a. Sewing machine; cutting table, pressing board, work basket or box, with good tools. b. Know construction principles: cutting, fitting, finishes.			



MINIMUM CLOTHING BUDGETS FOR MEMBERS OF FARM FAMILY

Prices given on many garments are average prices paid by North Carolina farmers, during one week, as shown by the United States Department of Agriculture, Bureau of Agricultural Economics, Crop Reporting Board.

Clothing prices have not increased in the last few months as food prices have. However, allowances made for clothing should be based on local prices.

On many items more satisfactory garments and price can be secured by allowing yardage in place of garments.

The prices should be used only as a guide. Some items may be higher and some lower in the different localities.

CLOTHING BUDGET FOR THE FARM FAMILY

Husband

Articles	Quantity	Average Prices		
		Suggestive Price	Readymade	
			Local Price	Made at Home
Overcoat or Topcoat	1	\$10.00		
Suit (wool serge)	1	13.75		
Trousers (woolen)	2	2.40		
Overalls	3	1.25		
Jacket (moleskin, sheep-lined, 34" length)	1	4.50		
OR				
Chore coat (denim or canvas)	1	1.65		
Sweater	1	1.75		
(Felt)	1	1.85		
Hats (Straw)	1	.25		
OR				
Cap		.67		
SHirts (work)	3-4	.71		
SHirts (best)	1	.99		
Underwear				
Union suits - (Athletes)	3	.56		
(Heavy)	2	.95		
Pajamas	2	1.00		
Shoes (Work)	2	2.35		
(Better)	1	3.00		
Overshoes and rubbers	1	1.25		
OR				
Knee Rubber Boots	1	2.85		
Hose (Cotton)	9	.13		
Hose (Rayon & silk)	3	.22		
Gloves (Canvas, knitted wrists)	4	.16		

CLOTHING BUDGET FOR FARM FAMILY

Boy 12 - 16 Years Old

Articles	Quantity	Average Prices		
		Readymade		Made at Home
		Suggestive Price	Local Price	
Mackinaw	1	\$4.00		
Raincoat	1	3.00		
Suit (75% wool)	1	10.00		
Trousers (Corduroy)	2	2.15		
Overalls	2	1.38		
Jacket (denim or canvas)	1	1.50		
Sweater	1	2.00		
Hat (Straw)	1	.25		
Cap	1	.50		
Shirts (Work, chambray)	4	.49		.30
" (Better)	2	.75		.32
Underwear (Summer)	2	.56		.25
" (Winter)	2	.95		
Pajamas	2	1.00		.70
Shoes (Work)	2	2.35		
" (Dress)	1	2.50		
" (Sneakers)	1	.85		
Hose (Cotton)	6	.13		
" (Rayon and silk)	1	.20		
Gloves	2	.16		
Ties	1	.25		
Repairing and cleaning		1.00		
<u>Boy 6-11 Years Old</u>				
Trousers or knickers	2	1.89		
Overalls	3	.79		
Jacket, leather (sheepskin lined)	1	2.50		
Sweater	1	1.79		
Shirts	3	.69		.31
Underwear (Winter)	2	.59		
" (Summer)	2	.29		.14
Pajamas	2	.75		.40
Shoes (Work)	2	2.00		
" (Better)	1	1.69		
" (Sneakers)	1	.69		
Hose	8	.20		
Gloves	1	.25		
Ties	1	.20		

CLOTHING BUDGET FOR THE FARM FAMILY

Housewife

Articles	Quantity	Average Prices		
		Readymade		Made at Home
		Suggestive Price	Local Price	
Better dress (Rayon crepe or print)	1	\$3.00		\$2.00
Aprons	2	.40		.25
House dresses (Cotton)	4	.90		.60
Other dresses	1	1.00		.60
Coat (Winter)	1	10.00		
Sweater	1	1.25		
Underwear-Slips (Cotton)	2	.50		.23
"    "    (Rayon)	1	.81		.50
Bloomers	3	.39		
Vests	2	.25		
Brassieres	2	.20		
Girdle	1	1.00		
Nightgowns(Winter)	2	.75		.55
"    (Summer)	2	.50		.98
Hose (Cotton)	4	.25		
"    (Silk)	1	.71		
Shoes (Oxfords)	2	2.25		
Geloshes with zipper fastener	1	1.35		
OR				
Rubbers	1	.98		
Hats (Felt)	1	1.00		.39
Gloves	1	.39		
Repairing and cleaning		1.50		
<u>Girl 10-16 Years</u>				
Hats or beret	2	.60		.20
Coat (Winter)	1	4.00		2.50
Sweater or lumber jacket	1	1.25		
Wool dress	1	3.00		1.50
OR				
Sweater and skirt	1	3.00		1.95
Dresses (Cotton)	3	.49		.40
Aprons	2	.30		.16
Underwear - Slips (Cotton)	2	.40		.20
"    (Rayon)	1	.70		.45
Bloomers	3	.25		
Vests	2	.30		
Nightgowns	2	.60		.30
Shoes	2	2.50		
Geloshes	1	1.25		
Socks (Cotton or rayon)		.25		
Gloves		.35		

CLOTHING BUDGET FOR FARM FAMILY

Girl 6 - 11 Years

Articles	Quantity	Average Prices		
		Suggestive Price	Readymade Local Price	Made at Home
Better Dresses (wool)	1	\$1.19		\$0.80
(cotton)	1	.70		.40
Aprons	3	.25		.15
Dresses (cotton)	4	.50		.35
Coat (wool)	1	4.00		2.10
Sweater (wool)	1	2.00		
Underwear:				
Slips	3	.39		.20
Bloomers	2	.25		.15
Summer Unions	2	.25		
Winter Unions	2	.58		
Pajamas (winter)	2	.60		.40
Gowns (summer)	2	.50		.20
Hose:				
Stockings	4	.25		
Anklets	2	.10		
Shoes	3	1.69		
Galoshes	1	.30		
Hats (straw)	1	.10		
(wool Beret)	1	.25		
Gloves	1	.25		
<u>Child 1- 5 Years</u>				
Cap or hat	1	.40		.25
Coat	1	1.98		1.00
Sweatersuit	1	2.50		
Overalls	2	.59		
Rompers or dresses	5	.50		.30
Underwear: Vests (winter)	3	.25		
drawers or bloomers (winter)	3	.25		.15
Vests (summer)	2	.20		
drawers or bloomers (summer)	3	.20		.15
Night clothes: Flannalette sleepers	2	.45		.19
Summer sleepers	2	.25		.14
Shoes	3	.79		
Hosiery: Stockings(cotton)	4	.15		
Anklets(cotton)	1	.10		
Mittens (wool)	1	.25		
Hose supporters	1	.25		




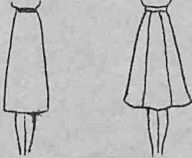



Seasonal Lesson Sheets are sent out spring and fall to the clothing leaders in all counties having home agents. They in turn help the club members keep posted on the seasonal changes and make suggestions for bringing their wardrobes up to date.

*Fashion Breezes*



*Spring*  
1940

TAILORED SUITS AND COATS HAVE BECOME FASHIONS FOR ALL CLIMATES AND ALL SEASONS.

<p>1. JACKETS</p>	<p>Longer. Twenty-five inches is a good length. It is just about wrist-length. Revers are wide with notches placed higher. Fastenings are higher and tendency is to have all buttons above the waist. When this is not true, one button must be placed exactly where waist-line breaks. Both single and doubled-breasted closings hew to this line.</p>	
<p>2. SKIRTS</p>	<p>Straighter, slimmer. Often flared or pleated but hip-line is kept flat. Length, fairly short. Sixteen to seventeen inches from ground is about right. Be governed by length becoming to you. Must be long enough to cover knees when you walk.</p>	
<p>3. SHOULDERS</p>	<p>Unexaggeratedly broad. Newer way is to extend shoulder in masculine manner so line is longer from neck to armhole. When this is done, sleeve is plain and eased in without darts. Otherwise gain width by darting sleeves. There is always padding.</p>	
<p>4. WAIST-LINES</p>	<p>Emphatically nipped in, by darts and seams. Front is darted. Back is seamed-- with a center seam or two side-center seams or all three.</p>	
<p>5. POCKETS</p>	<p>All moved up. Breast pockets nearer shoulders, hip pockets closer to waist-line. Hip pockets most frequently flap pockets but may be set in seams or patch pockets. Breast pocket is single and may be welt or patch pocket.</p>	
<p>6. FABRICS</p>	<p>Tweeds head list for informal suit. Be sure you pick a tweed that is firm enough in weave to tailor well. Flannel, plain and pin-striped, shepherd's check, Glenurquhart plaids, gabardine, covert, twill-- in fact, all men's suitings are de rigueur.</p>	



7. COLOR	Sound choices are: gray, natural, cocoa, cinnamon, chocolate brown, moss green, butterscotch, navy, black. Plaids of all varieties from unorthodox color combinations and sizes to traditional clan plaids are in high favor. Also checks and strips.
8. BUTTONS	Small and plain. Classic is the bone button like ones on men's suits. Alternates: wood, leather, self-covered buttons.
9. BRAID	Smart binding for black or navy suits.
10. LAPEL ORNAMENTS	Last year's fresh flowers are withered and now you pin whatever ornament amuses you to your lapel-- a sentimental enamel hand holding a heart, a gilded goose on the wing, a jewelled and enameled rose, the king and queen of hearts-- but anything.



### Fabrics

There are many fabrics from which to choose. And with the trend to individuality, home sewing comes up in importance.

Dress fabrics are very smooth and pliable because of the many gores, drapes, and tucks which appear in spring dresses. Sueded sheers and Romaine types are in the lead.

Sheer woolens in dusty pastels are smart for costume suits, with coats or jackets in companion woolens.

Prints are extremely colorful with interest upon medium-sized prints.

Tweeds are very popular: first, the colorful shadow plaids which are at their best in full-back coats; second, herringbones and shetlands in two-tone and monotone effects. Third, shepherd checks for the little jacket suit or reefer coat.

In cotton we have chambray, gingham, seersucker, and printed muslin.

### Colors

First in importance for dress wear are black and navy. These colors are frequently accented with white and often a third color, preferably red.

Following black and navy in importance are a whole range of neutral tones. These include greys, beiges, and a shade called Pearl blue, which is a mid-tone between grey and blue.

In pastel shades, which are very good for casual fashions, we have coffee cream, atmospheric blue, and rosetone.

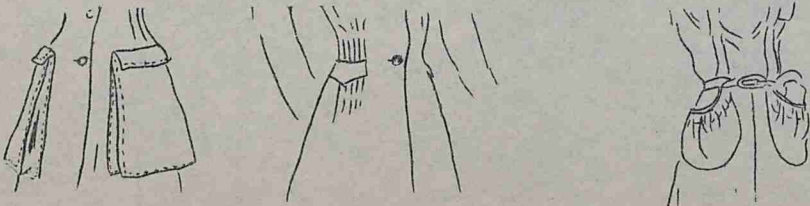
The long-torso line is definitely new. The waist-line is not low, it stays at its normal position, for the long-line bodice of the dress-- or the long-line jacket or over-blouse-- is either fitted or belted in at the normal waist line.



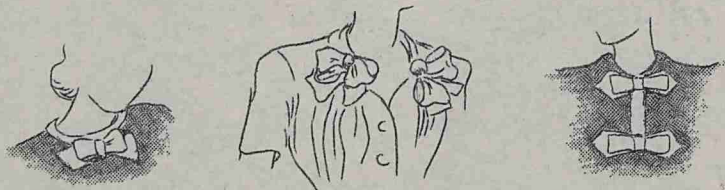
The tied-in waist-line is a very feminine way to give the slim-waisted look, and it's a very comfortable way, and easy to fit.



Pockets are given importance for jackets, suits, and dresses. It's an easy way to make simple clothes new and interesting. Many of them are huge.



Bows are a new way to control shoulder drapery-- a bit more spring-like than clips.



### Accessories

New color accent for accessories:

Scandal Red is a warm, not to brilliant-- accent with blue or grey.

Gold Dust is a fresh color for dark blue.

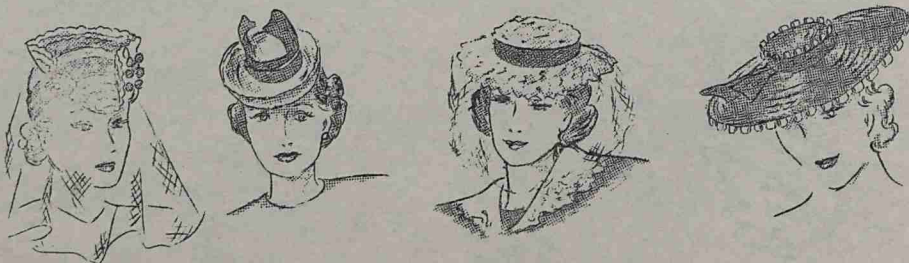
Balenciago Tan will go well with almost anything.

Military Blue is a soft grayed French blue that combines very well with a deep navy.

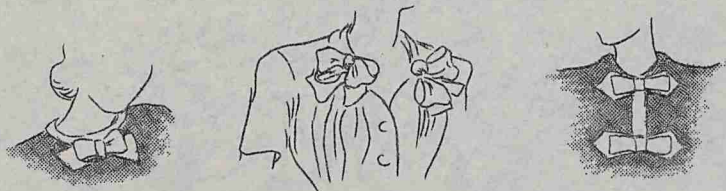
### Hats

The trend is toward wearable shapes that have a lively feeling in trim, shape and color, and that feel comfortable on the head.

Sailors continue in wide variety with the narrow brims leading, but wider brims increasingly popular. Bumper edges, turned-up backs, high and medium crowns, flat crowns that are practically nothing at all are included. Pillboxes and all sorts of turbans, in both fabric and straw, and little tricorns are also good.



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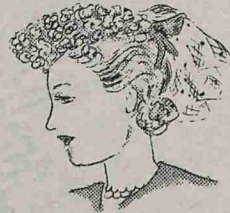
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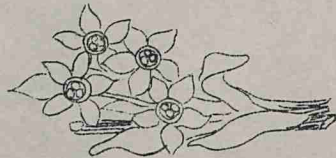
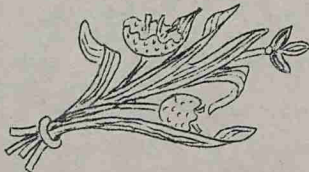
Quite a lot of fruits, vegetables, feathers combined with flowers and ribbons-are important in trimmings. Veiling trims are still used.



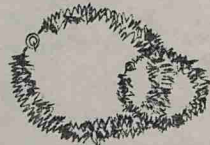
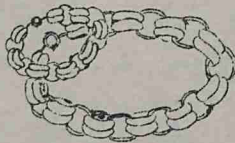
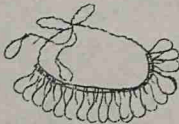
Many straws are in rough and lacy braid effects. Some are combination of straw and pique, taffeta, ribbon, or other fabric.

### Costume Jewelry

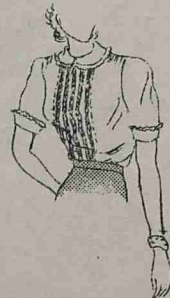
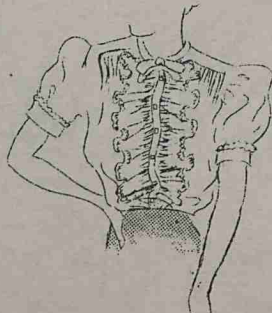
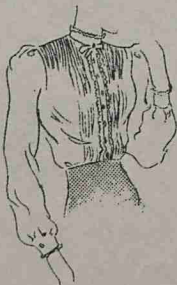
Lapel ornament-- flower or brilliants, leaves of green enamel and gold.



Necklace and bracelet of plastic links, etc. in a color that gives emphasis to the costume.



Dainty lingerie blouses of white to accompany your spring suit.



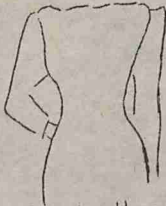
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& Engineering & U. S. Dept.  
of Agri. Cooperating

Willie N. Hunter,  
Extension Specialist in Clothing  
Julia McIver, Assistant

WHAT'S NEW?

FALL 1939

The Silhouette:



Rounded Hips  
Smaller Waist line



Bustle Effect



Back Fullness  
Bustle Effect

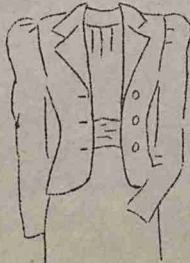
Rounded Hips, Smaller Waist Lines, which give emphasis to the feminine figure. Attention is called to the hips by snug fitting, which carries an unbroken line to the knee, or by drapery, or by peplums. Many of the new designs show the bustle effect. This is achieved in various ways; by gathers in the back, bows, or drapery, or shirring panels. Many of the skirts flare at the bottom.

The favored neck line is high, which goes nicely with the high hair arrangements, and as neck lines and hair do's go up the skirt lengths keep pace by retaining their height - 14 to 17 inches from the floor. The narrow V-neck line is still seen in many versions.

Shoulder emphasis is still seen in dresses and coats. So be sure and use the shoulder pads again this fall.

Sleeves are either long or short. The bracelet length sleeve is popular. Usually a jacket or e-ton with long sleeves is worn with a short sleeve.

A dress with a coat, either short or full length of material like dress is popular. These ensembles are in light weight woollens.



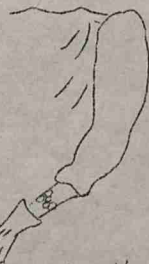
Dress with Coat



Short Sleeves  
Draped Neck



Long Sleeves  
"V" Neck



Bracelet Length  
Sleeves-High Neck

Colors:

"After black, the first color family is brown; from pale taupe to dark red browns. Green is next, both soft yellow green and deep pine green. Important and new is a whole range of smoky tones - slate blue, murky wine, greige, sage green, taupe, gray. Half and half effects, of color or fabric, give a new feeling. Bodices or jackets of plaid or bright color with dark skirt - or the reverse. Velvet or velveteen jackets combine with wool skirts or wool dresses, both in same color. A broad swath of bright red runs through the color picture. It is combined with black; as a red dress with black jacket; or a black suit with red blouse and perhaps red lapels."- Vogue.

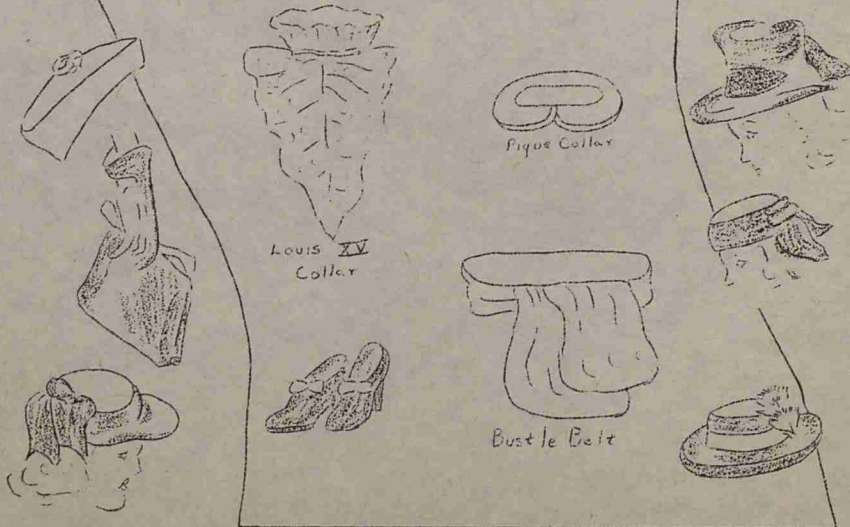
Accessories:

Accessories may either match or contrast with costume. The whole costume in monotone effect is popular. The gloves, bags and shoes are plain and simple in design.

Hats:

The hats are up or down, most any way you choose. Sailors, berets, toques, bretons are seen in many versions. Trimmings will be seen of feathers, bows, ribbon, or velvet. Many have snoods in back. Often the ribbon or velvet is used in such a way to cover most of back of head.

← MITTEN PATTERN →



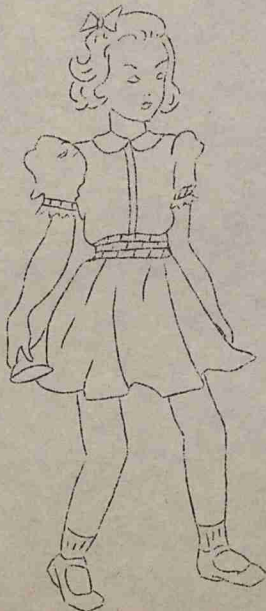
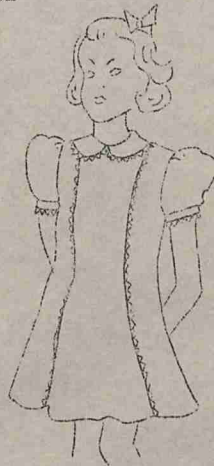
School Clothes

Now that children are trooping back to school, mothers are thinking of school clothes.

School clothes should be selected for their wearability, style, simplicity, cut and fabrics. They should be selected to enhance the natural charm and coloring of the young wearer. Colors should be fast to laundry and sunlight. Too much thought cannot be given to appropriate school clothes for both boys and girls. Their happiness and progress in school is often greatly influenced by the clothes they wear.

For the first grades, the simple princess lines with their rows of buttons are very much favored this season. Ill. No. 1, McCall's' Pattern No. 9635 is good.

There is no awkward age for the girl who wears a dirndl. The one sketched for you, illustration No. 2 is Simplicity Pattern No. 2982. Use Lastex shirring to nip in the waist.



No. 3 is Hollywood Pattern No. 1749, with material cut on bias and closed with a short slide fastener on both shoulders. This is especially appealing to the younger school girls and very easy to make and launder.





We find refreshing new designs in plaid, old colony prints developed in quaint patterns, shantung, broadcloths, and gingham.

Illustration No. 4, McCall's Pattern No. 448 is a popular number with girls from 6 to 12 years. Make the soft blouse in batiste, dimity, or broadcloth. The all-round pleated skirt may be plain or plaid. Make with a rather wide belt. (Button to the blouse or bodiste top.) Suspenders of the skirt fabric for variety may button on or off.

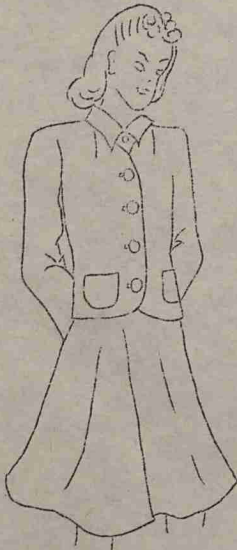
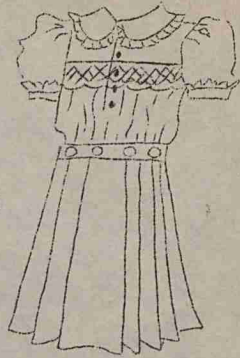


Illustration No. 5 shows another outfit with jacket, and a six gore swing skirt. Jacket and skirt is nice made of cotton tweed, velveteen, or other cotton material, or light weight woolen. The jacket may be used separately with other dresses.



The most popular or favorite costume of a high school girl is "Sweater, Skirt and Jacket". The jacket pattern is Vogue 7578.

The following items should be ready at all times: umbrellas, rain-coats, overshoes, warm topcoats, sweaters, gloves, hats.

A good casual, boxy throw-on coat, "built to be tossed about relentlessly" in tweed, checks, or plaid is just right.



A head scarf, the snap-brim sports felt, and the little riding hat such as shown in illustration 8 are considered good for really bad weather.

Simple hats, berets, mittens and muffs may be made of contrasting material, or material similar to dress, suit, or coat.

To make the Scotch Cap in illustration 9: Cut a strip of buckram 2 1/2" wide, the length of your head size. Cut bias strip of plaid 44" by 5 1/2" and cover buckram, leaving 2 streamers one 2" longer than the other. Clip ends of streamers diagonally. Leaving streamers double, turn in any raw edges and face. Adjust to head size and tack, crossing streamers. For crown, cut oval 6 1/2" by 5 1/2" of plaid or solid material and one of buckram. Sew into top of hat.



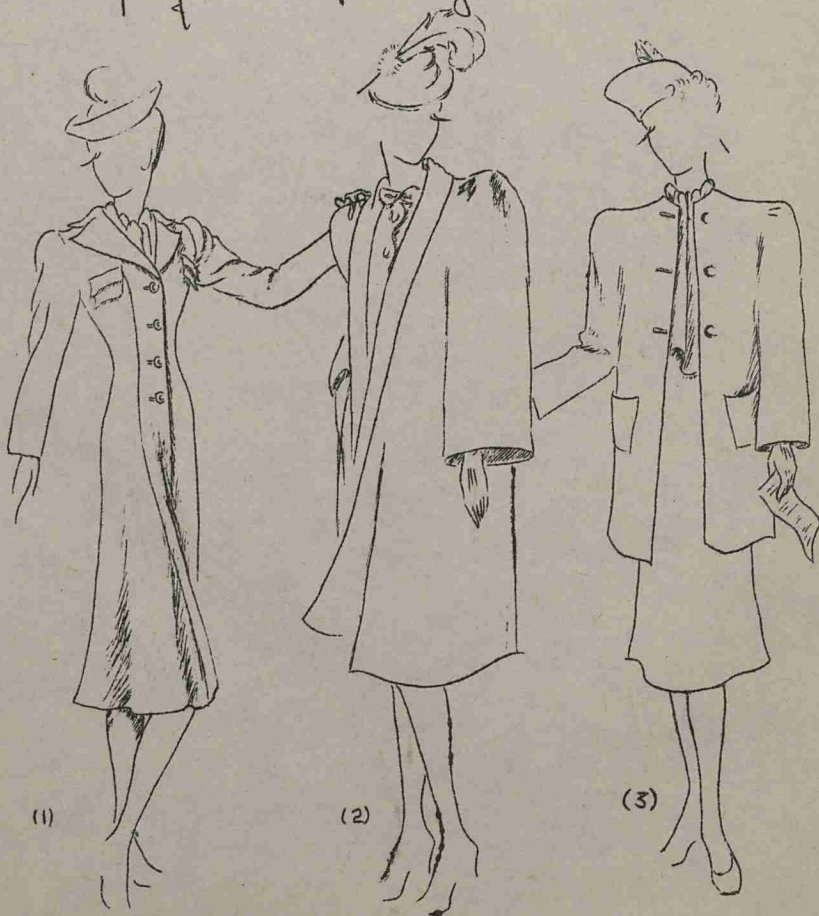
Designs for school clothing, both outer and inner, should permit the utmost freedom in working, or playing games.

N.C. Agricultural  
Extension Service  
N.C. State College of Agri.  
& Engineering & U.S. Dept.  
of Agri. Cooperating

1939

Willie N. Hunter,  
Extension Clothing  
Specialist, and  
Julia McIver,  
Ass't. Specialist.

The way of a spring wardrobe



1st a coat: Three types to choose from (1) soft fitted  
(2) pencil silhouette, and (3) collarless box type.

Then a suit: The suit is one of the "musts" for spring. The

tailored

suit



and the soft dressmaker

type



are equally good. Jackets are short or longer, according to your

figure. Some

suits are collarless. The

tuxedo type is very good this spring.

The jackets of these -

especially the more fitted types -

are used this season with

tailored dresses,

Skirts to suits are straight,

some have kick pleats, and some have

a slight flare below the knees.

Suits are coming out in a variety of

color, so select your most

becoming color. A popular thing

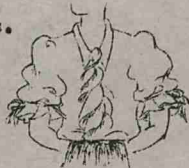
this spring is to mix color - for instance, a yellow plaid jacket with a navy skirt.



Blouses - tailored, and soft feminine frilly blouses will accompany this season of suits.

Tucks, frills,

lace, and



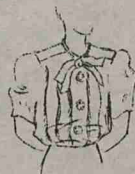
gathers

will be

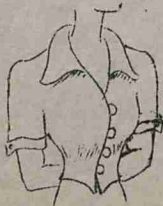
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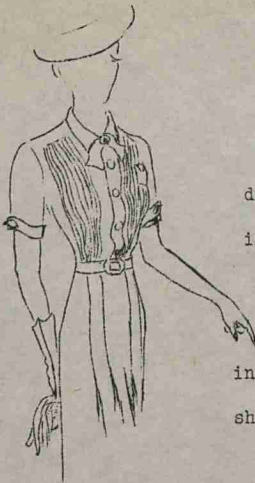
on

the softer blouses.

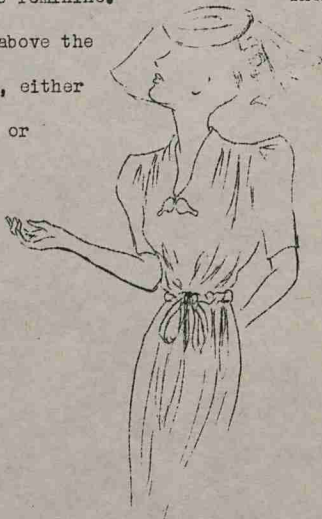


Plenty of blouses will increase the possibilities of your wardrobe.

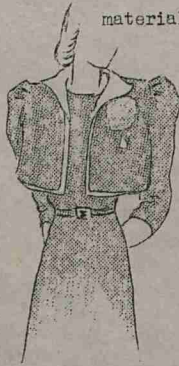




and a dress or two: The shirtwaist dress is more popular than ever. The dressier dress is softer and more feminine. There is fullness above the waistline, either in tucks, gathers, or shirring.



Etons and Boleros are going strong for spring. Jacket and skirt are of the same material, or of contrasting material. Many dresses have

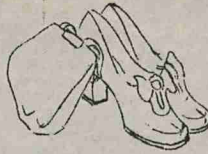


either a dashing eton or bolero.



then add accessories: Such as

a bag and shoes of

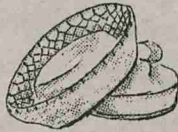


matching

color, or gloves and shoes,



or



hat and bag.

and the spring wardrobe is complete.

SUGGESTIONS FOR ACQUIRING YOUR SPRING WARDROBE:

The first step will be to go over the clothes you have on hand.

Maybe with a few hours work the old coat may easily be turned into a '39 model.

Take your "old timer" and rip out the sleeves, then rip off the

facing. Put the coat on, place a row of

pins down center front of each side.

Cut off within  $1\frac{1}{2}$ " or 2" of the

center front line marked by pins.

Then mark length. Cut off all extra

material, and add a new collar of

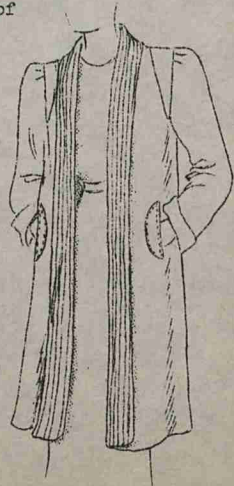
contrasting material, either stripes

or plaid that blend with the coat

Or there may be enough material

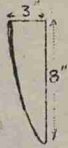
with facing and cut off pieces to

make a new tuxedo collar.

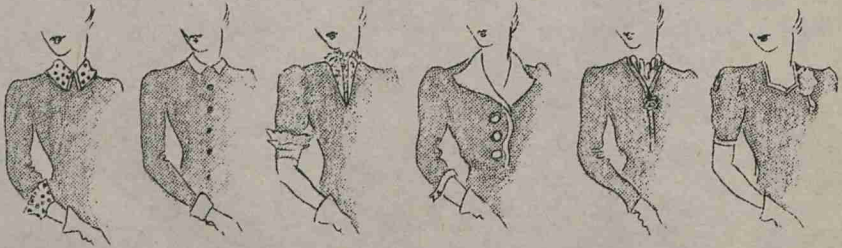


To get the broad shoulder effect on sleeve, cut a strip of 15 or 16 inch by 3 inch cloth from the facing, or from extra length cut off the bottom. This piece should be about 3 inches wide at the center and slope to  $\frac{1}{2}$ " at the end. The folded piece would look something like this ---

Pin the center of the fold to top of sleeve, then let the strip run down on sleeve to where notches were, the narrow ends of the piece ending at notches, front and back.



Second, give your dresses a careful once-over. Contrasts in fabrics and new color, new collars, scarfs, can work wonders with an old frock.



Third, if there is no material on hand for a suit, then this is the season to set yourself up to one. They are easy to make. The pattern companies have various designs for their suits, and the stores are full of pretty materials.

Fourth, collect your accessories.

Plan your whole wardrobe ahead so that when you buy, your choices in color will harmonize.

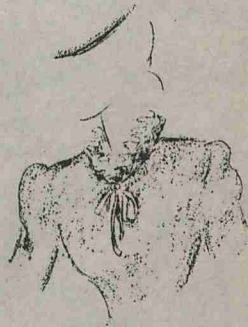
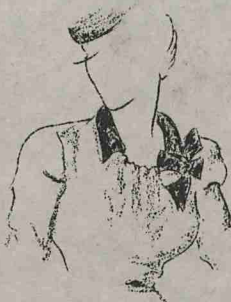
# Things that are new!

*silhouettes* "The slim waist line is slimmer than ever this spring, and with the hug-me-tight midline, fullness above and below the fitted section continues." Skirts flare, ripple, or pleat loosely into graceful lines. In contrast to this silhouette will be found the slim, straight tailored one - skirts gored, some fullness being placed below the knee, either in the form of pleats stitched low, or kick pleats. Skirt lengths are 13 to 17 inches from the floor. Choose the length most becoming to your figure.

*fabrics* "Prints are on their most prim behavior, jersey immunized from sagging, and woollens of nebulous weight, stripes and plaids."

*Hats* Vogue says that there is not a comic one in their midst, but that they are becoming, veiled, flowered, and feathered. Sailors, pill boxes with veils, berets, and larger hats with brims will be seen. The sailor type is perhaps the most popular.

*drawstring neck lines*



*taffeta petticoats*

In pretty colors to swish beneath the new flared skirts.

*color* Navy and black are classics for coat, suit, or dress. ~~but~~ but colors, gay lively colors are out in riot this spring. Lovely rainbow colors, vivid and bright, some quiet and subdued, will be found among the spring array: Lime yellow, fuschia, peony pink, lipstick red, cyclamen, blues, blue and deep as midnight, or as bright as the sky, or blue as the water; citron and gray, are among the new colors.



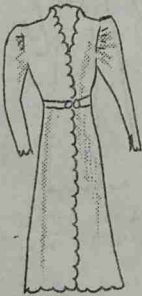
Extension Department,  
N. C. State College,  
Raleigh, North Carolina.

Willie N. Hunter, Ext. Spec. in Clothing  
Julia McIver, Assistant Specialist  
Drawings by Velna Wingate

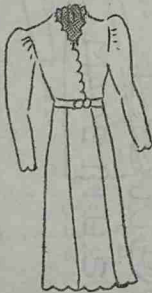
FALL AND WINTER  
FASHION FLASHES AND DASHER

Several questions are uppermost in the minds of women just now - What are we to wear this fall? What are the styles? Materials? Colors? The moods for fall fashions are varied, and there is a style and color for every one.

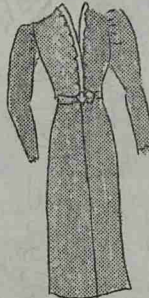
For the first early fall dress there is nothing better than black; or a very dark, dull, not shiny crepe; or a light weight woolen. How are these dresses to be made? One of the outstanding features of fall dresses is that they are fitted - waistlines are featured, hips are fitted snugly, skirts are shorter 12 - 15 inches from the floor. Gored skirts with as many as 11 - 15 gores are in evidence, with some flare at bottom. Keep this first general wear dress simple so that you can change the style of it and your color combinations by using different accessories.



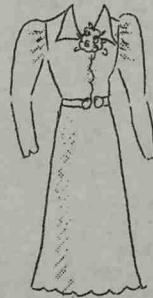
Carry scallops  
down front to hem



Use scarf or  
hat of  
another color



Narrow white  
fold in neck -  
Greek Key motif



Small white  
collar and  
boutonniere

Novelty trick edges are smart, scallops could be used around the neck, the cuffs, and bottom of this dress; or another plan could be to carry scallops right down the entire center front. Greek key border could be used.

To make scalloped edge; take a piece of thin paper, draw a straight line across, then draw another line about 1/2" parallel to first line - take a large spoon or something round, draw your scallops.



Lay a facing on top of your hem edge, baste, then place your drawing on this and baste. Stitch as close to edge as can. Then trim edges, clip at point, cut in as close to stitching as can. (See arrow). This edging is good for children's clothes; also makes a nice finish for slip edges.

Vogue says there is to be a fluctuation of waist lines, "Waists temperamental, rising high in Directoire manner; descending low over the hips as they did in 1910; swathing the entire mid section like a corselet; or else stabilized at normal. Draped bosoms and Directoire bosoms underlined with ribbon."

Alix a French designer started the vogue for these sculptured looking draped to the figure frocks. They becomingly accent the bust line with soft draping or shirring, swathe the hip line, and add grace to your silhouette....if you have paid sufficient attention to your foundation garments.



A well fitted foundation garment that holds the abdomen and supports the bust is a necessity. There is more boning and staying in the foundation garments for these stream-lined, princess silhouetted frocks. There is a type for every figure: All in one corselet, girdle, brassieres.



Girdle and  
Brassiere

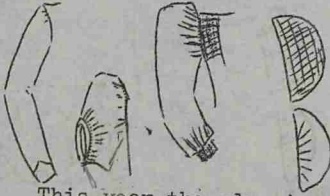


Combination



Long brassiere fasten-  
ing over girdle

Sleeves: Long and fitted, or three quarter, or elbow. Shirring or fullness at armscye.



To make the sleeve stand out at shoulder and give the broad effect, use a piece of crinoline cut like illustration, or sew in a piece of taffeta similarly shaped. Taffeta can be pleated in.

This year the classic shirtwaist dress has developed into an open down the front frock with buttons or zippers all the way. This is a dress that is becoming to all figures and types, and looks right for most occasions.

Tailored Suits have reached a climax of popularity. The skirts are straighter, the jackets longer, shoulders broader. Blouses and accessories in colors make interesting changes. Coats may be fitted, semi-fitted or box - and of any length becoming to the figure. A dress with tailored coat is another good combination. Another interesting suit is a combination of two materials, skirt of plaid, coat of solid color, lined with material like skirt. If coat is unlined, use facing and revers of material like skirt - excellent for remodeling.



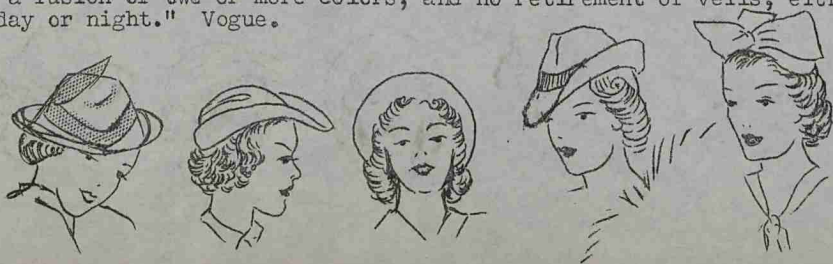
Coats fitted or box. The box coats hang straight from the shoulder and give a broad square shoulder. Shoulders are padded a little. Fitted coats are wrapped close - not tight - to give as slim a waist effect as possible. Furs - long and shaggy, such as fox; or flat such as Persian, caracal. Skirts flare slightly.



Colors: Black has been the leader for early fall. Interesting combinations of black and colors are now coming in, such as a black ensemble with a chamois color hat, belt, and lining to coat; or black with fushia hat and coat lining. Slate blue wool trimmed with sable; Navy blue with red; "Wally blue with wine. Green with browns. The fall fashion colors as usual harmonize with nature - rich browns, Hunter's green, dark and bluish; "Pressed grape" a purplish wine, blue plum.

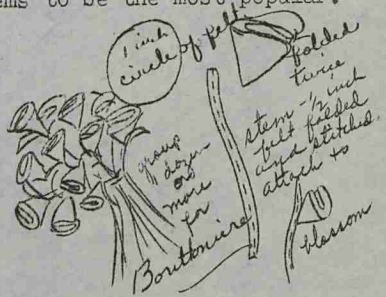
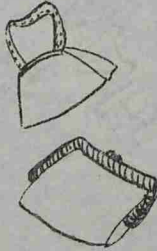
#### Accessories

Hats: "Many fashions in hats. Towering twisted bretons, or flat little pie-pans less than an inch high; no brims, or wide adventurous brims. Bonnets or berets. Fur hats of every denomination. Hats that are a fusion of two or more colors, and no retirement of veils, either by day or night." Vogue.



Gloves: Reinstatement of the longer glove. Suede or velvet for evening. Bracelets worn over gloves." Vogue.

Shoes: A reform movement towards neater shoes. Suede and calf shows in brown, black, green and wine. Brogues, and good sensible walking shoes are in evidence. Black seems to be the most popular.



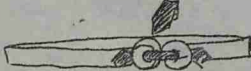
Belts: Material like dress - or soft leather. Belts in gay colors, belts you can make yourself.



Made of shirt belting and buttons of two colors.



Shoe string belt - Use five strands, two colors and plait together.



Red velvet on blue dress - Clip or red velvet flowers.

Fashions this season are inspiring. Get out last year's clothes, and if you have an ounce of imagination it will be astonishing to see what you can do with them - an old out-moded garment with good material is a challenge and there's a big thrill in taking it and making it into a brand new up-to-date garment.



## SPRING STYLE NOTES - 1937

**Colors** are courageous this spring... Biege, gray, and blue are good for the coat or coat suit. For late spring and summer, heliotrope, hyacinth, cyclamen, petunia, ochre, toast, canary, maize, shrimp pink, brilliant greens, and reds will be good. Point up all your white clothes with bright color... red, blue, or green. Do this with accessories, or with saddle stitching or braid on the dress itself.

**Materials:** Soft woolsens for dresses, coats, and suits. Tweeds and homespuns for suits and coats. Silks, rayons, and cottons in solid and prints. In plain colors there is a new basket weave silk that looks like burlap; and there are silks or rayons woven to look like shantung.

**Prints:** The Coronation motif dominates... crowns, gilded crowns, crowns with flowers blossoming on the rims, plumes, bleeding hearts, unicorns, the Tudor Rose and the thistle, and other symbols of the British Empire. There is a good deal of paisley.

**Sleeves:** For most of the daytime dresses cut the sleeve short or elbow. They are newer, smarter, and more comfortable than long ones. Sleeves are definitely full at the shoulder, darts, gathers, or shirring giving the fullness. They are fitted to the arm with bands or tucks. Elbow sleeves for most blouses. The tailored blouse may have long sleeves.

**Pockets:** Huge patch pockets set waist high on coats, or double slit pockets with bright handkerchiefs sticking out; or watch pockets. There are pockets on dresses, coats, blouses, and suits.

**Neck lines:** High, long narrow V, and square. Ruching, collars, stitched bands, or braids are used to finish the neck.

**Decorative Details:** Stripes on everything from day clothes to evening frocks. Rainbow stripes, awning stripes, regimental stripes, applied stripes.

Butterfly and flower motifs appliqued.

Intricate pockets on dresses, waists, skirts, suits.

Braids: soutash, rick-rack, grosgrain.

Buttons: real and imaginative used on dresses, coats, suits. Butterflies, fox heads, ram heads, mermaids, flower pots, or crowns.

Shirring on dresses and blouses. Narrow bands of shirring used as a trim on dresses and blouses.

Patent leather belts, bags, shoes.

Flowers for boutonniere... A huge carnation, or combination of wild roses with plums, cherries or berries, violets, or other combinations.

**Suits:** Twills, tricots, and serge like worsted are the important materials for suits. Suits will be seen in lighter weight woolsens. Some of the ready-made suits of tweed are unlined. This takes away the mannishness and also helps the person who makes the suit. Lengths for coats are short hip length, hip, wrist, finger tip, 3/4, and 7/8. Use the most becoming length to your figure. The taller you are the shorter you can wear your skirt... 19-14 inches from the floor. Skirts are straight or just barely flared.

Blouses: Have three or four blouses with which to transform your suit... a tailored, a semi-tailored, and a fluffy, dressy one. Solid colors and prints are equally good. If you select a strictly tailored suit for spring, make an extremely feminine blouse to wear with it. Organdie, muslin, and lace lend themselves most satisfactorily to soft blouses. White and flesh are good although it's smart this season to pick navy blue, tulip yellow, fuschia, red, or green. For instance: A navy single breasted suit; bright yellow blouse, gloves to match, blue shoes and bag, blue straw hat; or, A dark gray suit, violet blouse, violet gloves, black patent leather shoes and purse, and black straw hat with bands of violets.

Gloves: Colored gloves are smart, although they should not be matched to more than one or two other accessories. For instance, if you are wearing a navy blue sheer ensemble, yellow gloves and a yellow scarf would be effective. Don't add a yellow bag, or a yellow hat, but instead get a blue hat, shoes, and bag.

Belts: Narrow patent leather, or bands of grosgrain ribbons, or belts of material like dress. Belts stitched. Interesting bows, clips, buckles, rings, belt often accented with bunch of flowers.

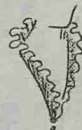


# BASIC DRESS

SELECT A PLAIN DESIGN, A SOLID COLOR, AND GOOD MATERIAL.....

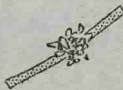
USE SEVERAL CHANGES OF ACCESSORIES

No 1.



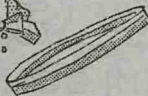
Fill in the neck with ruching

No 2.



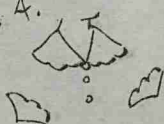
Add a collar of self material, wear a buttoniere at the neck and a small one at the belt if desired.

No 3.



Try a collar of self material with a two toned grosgrain belt and tie.

No 4.



Tailored and shaped collars and cuffs of pique or crepe are a welcome change.

No 5.

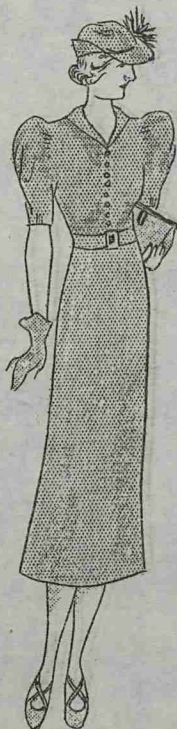


A coat of the same material as the dress. Simple lines are good.

No 6.

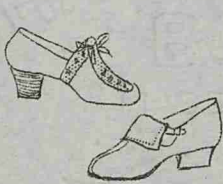
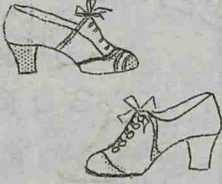
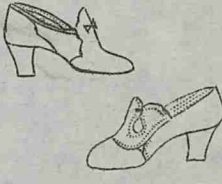
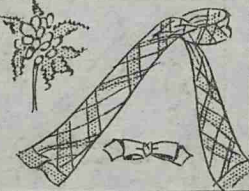
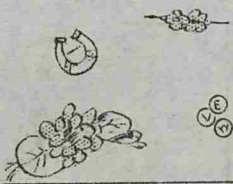
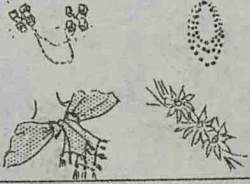
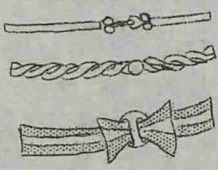
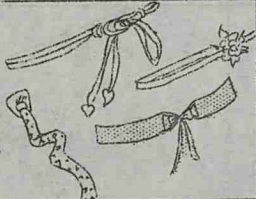
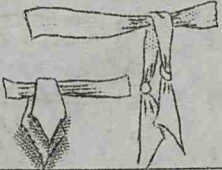
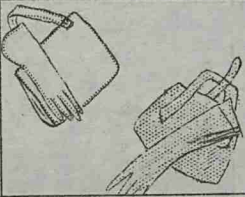
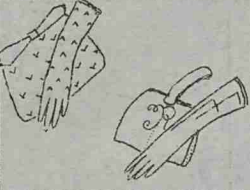
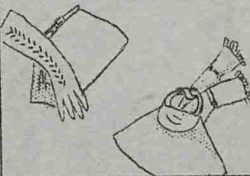
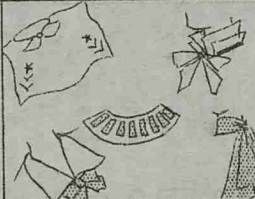
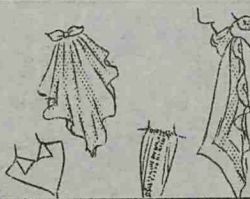
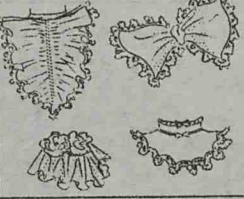
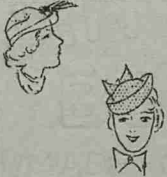
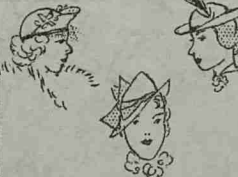
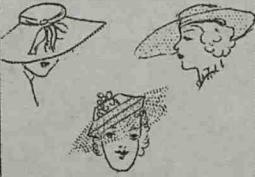


A bolero of a contrasting color or of a print with a matching sash is a new note this spring.



By changing the hats, gloves, bags, and shoes worn with a dress of this type, variety may be obtained without much extra expense or trouble.

# ACCESSORIES

	SPORT	STREET	AFTERNOON
SHOES			
FUR — BELEWS BUTTON -PIECES			
BELTS & SASHES			
GLOVES & BAGS			
NECK- WEAR			
HATS			

Spring 1936

STIMULANTS FOR THE SPRING WARDROBE

Stimulant No. 1 - Suits:

There is no better stimulant for the spring wardrobe than a suit which can be put on right now and worn all spring long - and many days during the summer.

Things to know about suits this spring:

1 - Types:

- A. There are the mannish, tailored suits with high revers, lots of pockets, nipped-in waist lines; single or double rows of buttons, or links at the waist.
- B. Box styles: Straight box lines with less flare, slightly fitted, with a bit of dash about the lapels. Worn with or without a belt.
- C. The swagger suit - jacket with round collar or tuxedo revers.

2 - Sleeves:

Some suits have set-in sleeves, some raglan, some equalet, some bell, and some are regular two-piece coat sleeves.

3 - Coat lengths:

Suit jackets this year are all styles and lengths from short bolero to 3 inches below the waist, to hip length and finger-tip.

4 - Materials:

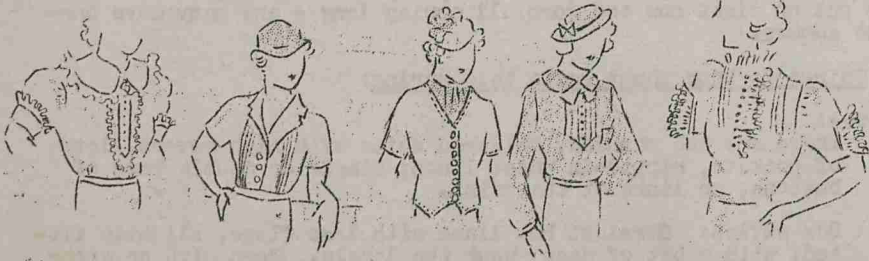
Nearly half of the materials are mannish in character - twills, herringbone, worsteds, but lighter than men's weight, flannels, plain or pencil stripe, and wools that pretend to be flannels. Aside from these mannish species are the light weight woolens, woven to look like canvas or homespun or linen. These are fine for the dressmaker suit.

5 - Suit skirts are straight with kick pleats that are stitched from the waist to the knee. Some skirts button all the way down the front.



Stimulant No. 2 - Blouses:

Blouses are necessary for the spring suit. There are blouses of all types and materials for every occasion. The tailored mannish type, the soft frilly feminine type. These blouses are made of various materials in cottons, linens and silk. There are white blouses, pastel shades, dark colors, and prints.



Stimulant No. 3 - Dresses:

1 - Colors for spring frocks:

- A. There is a decided trend toward gray this spring. Gray as well as black and blue for day wear. Grayed mauve, almond, cyclamen, coral, buttercup, and turquoise, not only for evening but to wear with dark colors by day. White is everywhere.

2 - Fabrics:

- A. Silk - crepe, shantung weave, taffeta, worsted weaves.  
B. Woolens - sheer crepes, jersey, flannels.  
C. Cottons - You can live in cottons morning, noon, and night. They are to be found in rustic and peasant weaves and gay colors for sports clothes.

For the trend towards mannish fashions in sports and tailored cottons choose the tweed and homespun-like weaves in stripes and checks. For the more feminine dress there are to be found numerous prints and sheer cottons in lovely colors.

- D. Prints - prints for early wear are on dark backgrounds. For street the are small, for sports and for dress wear the designs are larger, and some designs for evening or dinner are very large. The patterns are most interesting - little ships, anchors, birds, fish, posies, vegetables scattered in all-over patterns. There are geometric patterns of all kinds. Chinese embroidery colors are also used for colors in costumes. Peasant calico posey prints are smart.

3 - Silhouette: Slender and straight, fitted in waist lines, with belts, sashes, girdles. Smooth hips, with some short, perky peplums.

Neck lines - high with stand-up, shirt collars, drapery, or pleating.

Shoulders - very square, pads, pleats, or darts at armhole.

Sleeves: Long, three-quarter, or short puff.

Skirt length: Ten to twelve inches from floor. Select the length that is more becoming to your figure.

4.- Decorations:

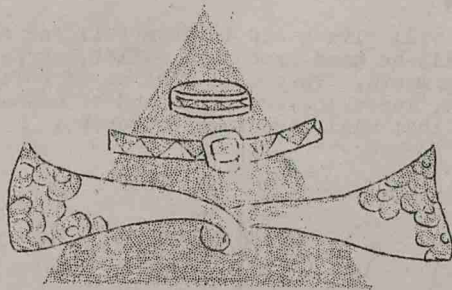
Mannish, pique vests, stand-up and wing collars, bow ties.  
Gay Nineties (fluffy) - ruffles, jabots, bows, pleatings.  
Chinese stand-up collars, box jackets.  
Spanish - bolero, sashes, shorter, fuller skirts.  
Peasant - stitching, quilting, lacing, braiding.

- 5 - Skirts: - Gored - six to fourteen, but the six gored skirt is most important, with panel front or back, or both.  
Pleats, stitched from waist to knee.  
Pressed, inverted pleats or fans stitched to higher point.

Stimulant No. 4 - Color Combinations:

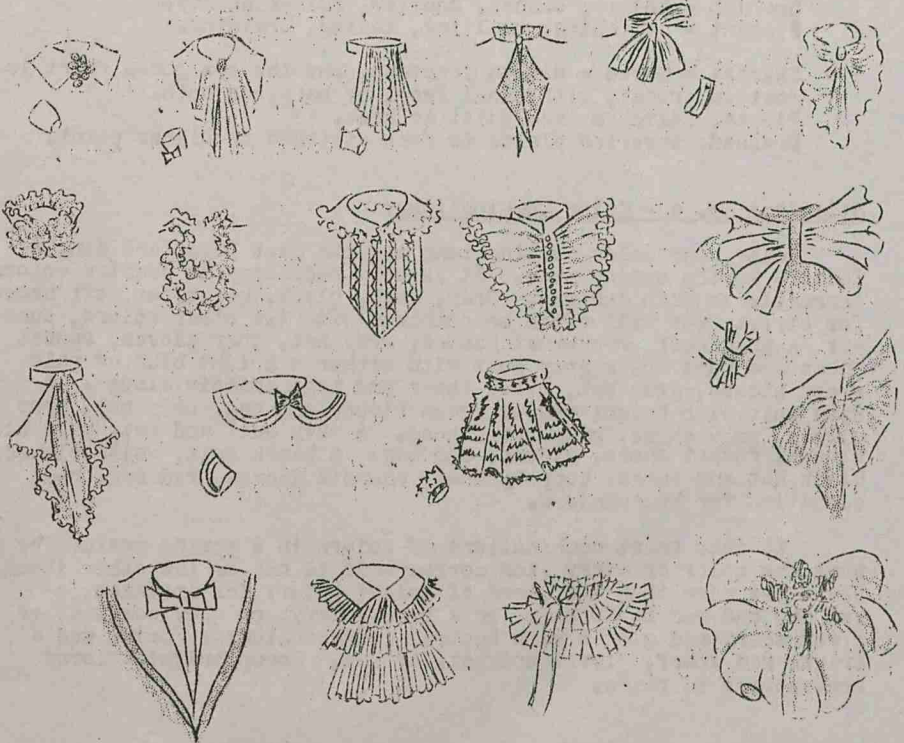
Color, and color combinations are the most important single factors in the spring mode. It is very necessary to combine colors correctly in each costume. Gray, navy, black, beige, or soft browns for street wear will often be combined with two other colors, such as: A gray suit, rosy-rust blouse, gray hat, gray gloves, russet shoes and bag: or, a gray suit with either a bright blue or pale green blouse, gray hat, black shoes and bag, chamois gloves. A navy suit with bright red or green blouse and bag, navy hat, gray gloves, gray shoes, gray-beige hose. A navy suit and hat, pale blue blouse, russet shoes, gloves, and bag. A black suit, white blouse, black hat and shoes, coppery hose, chamois gloves, red bag, red carnation for boutonniere.

To make smart combinations of colors in a spring costume be sure the color of every item corresponds to one or two other items. Never use more than two items of bright color: for instance, a red bag and red boutonniere on a black, navy, or gray costume, or a red scarf and gloves with neutral color costumes. Never use a bright red scarf, gloves and hat, or bag. Group bright colored accessories in pairs.



Stimulant No. 5 - Accessories:

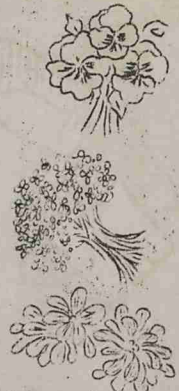
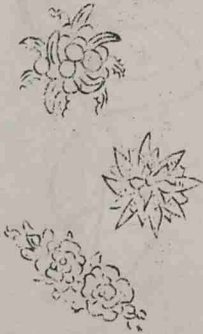
A. Collars, ties, jabots, scarfs -- either tailored or fussy and frilly. They must be made of silk or satin, organdie, or pique. Much lace is used on neckwear this spring.



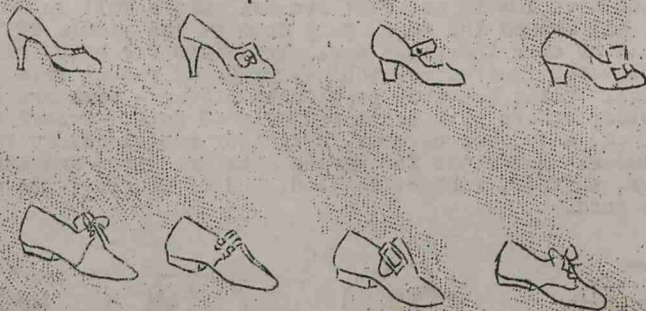
B. Gloves will give a zip to your tailored costume this spring. They will be hand crocheted, filet, crepe string, puff, and popcorn weave. They will also be of soft washable leathers, doeskin, capeskin, antelope, and of washable fabrics in colors that will accent the wardrobe.



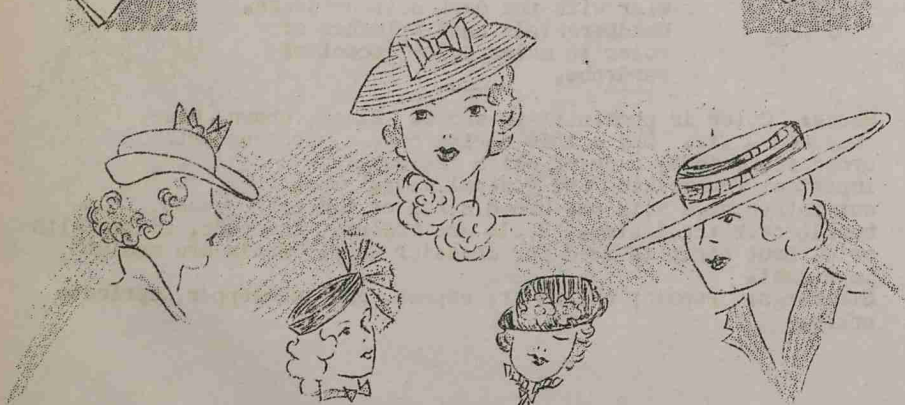
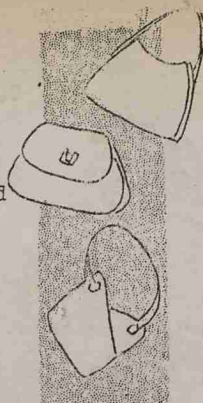
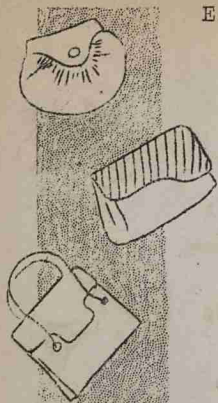
C. Clips and boutonnières of bright spring flowers: Flowers for the lapel, flowers for the hat, more flowers than you ever saw before. Big natural looking bunches of violets, huge carnations in white, red or navy seem to be favorites. Minature fruits and vegetables compete with the flower boquets - cherries, blackberries, oranges, carrots, apples, and even pea pods are to be found in the shops. There are white pique flowers to wear with the dark suit or dress. Handkerchiefs show splashes of color to match color accent of wardrobe.



D. Shoes: Color is prominent in shoes. Black, brown, blue, tan, gray and white. Shoes this spring have a good comfortable look, broad roomy toes, many of which are square. The oxford is most important for walking and general wear. Then there is the shoe cut rather high with one broad strap or two narrow ones, that buckle over the instep. Heels are medium. The pump, either with or without strap is used for dressier wear. Heels are medium in height. Stockings: Popular colors are copper, grayish-copper, apricot-ochre.



E. Handbags will be trim and jaunty to fit the trimness of the new costumes. Bags may be of leather, but you can make yours of suede or other woolen cloth to correspond with your suit, coat, scarf, hat or gloves. You can make it of felt cloth, of linen, of any cotton cloth to correspond with spring or summer costume. You can crochet or knit it of string to match gloves, cap, scarf, or sweater.

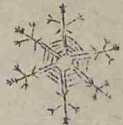
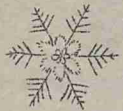


F. Hats: All hats sit high on the head and show much of the hair. All hats have low if not flat crowns. Brims roll up on one or both sides, all around the edge, snap down at the middle of the forehead or over the right eye. Trimmings for hats are feminine, with flowers, fruits, vegetables, pique or patent trim, and ruchings. Veils are more popular than ever - some are red, some blue, others with scattered colored dots. Colors of hats are black, navy, brown, gray, bright or pastel colors for sportswear. Materials for spring hats are straw and straw fabrics, taffeta, ribbon, failled, and of course felts are always good.





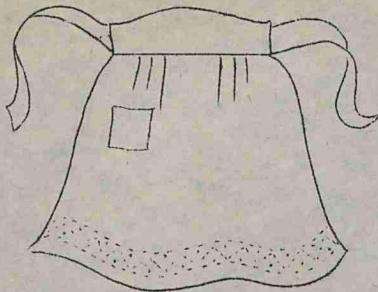
CHRISTMAS GIFT SUGGESTIONS



Sheets  
APRONS: kitchen, house, peasant, maid's  
Gowns  
Pajamas  
Bed Jacket  
Kimona  
House Coat  
Sweater, knitted  
Short Jacket  
Wool Skirt  
Petticoat, taffeta  
Slip  
Bouttoniere  
Collar and Cuff Set  
Belt  
Beret, Scarf, Mittens  
Foot Warmers  
Bedroom Shoes  
Handkerchiefs  
Travel Cases for Lingerie, Hose, Handkerchiefs.  
Sewing Case or Bag  
Travel Bag, lined with rubber, made of moire and zipper closing.  
Shoe bags for travel  
Laundry Bag  
Darning Bag  
Handkerchief Bag  
Shoe Pockets for Back of Closet Door  
Dress Protectors  
Hand Bags, fabric, or crocheted.  
Pattern Bag  
Ironing Board Cover  
Cases for Silver  
Pot Lifters  
Kitchen Towels  
Hand or Face Towels  
Luncheon Sets  
St Sets  
Dollies  
Tray Cloths  
Hot Roll Covers  
Kitchen Curtains  
Sofa Pillows  
Pillow Cases  
Bed Spreads  
Bath Mats  
Bath Cloths

Afghans  
Quilts  
GOURDS: small gourds filled with ferns, berries, or other plants from the woods.  
Small Pots  
Plants  
Small Jar of Cookies  
Individual Fruit Cakes  
Small Bag of Nuts  
Popcorn or Peanuts  
Jars of Jellies, Jams or Preserves.  
Homemade Candies  
Jars of Pickles  
Little Basket of Fresh Eggs.  
Bottle of Cider  
Crystalized Orange or Grapefruit  
TOYS:  
Animal Toys made of Cloth.  
Rag Dolls  
(Most of the Pattern Companies have patterns for these toys.)  
Doll Dresses - Coats  
Doll Bed - Pads, and Pillows.  
Doll Furniture made of cigar boxes:  
Bed,  
Chair,  
Dresser, Table.  
String of Spools  
Blocks

### Aprons:



A straight width of unbleached domestic 22 or 24 inches long. Plait fullness in at waist to 16 inches. Sew to shaped band. Turn up a hem 1 1/2 or 2 inches. Decorate the bottom with a cross stitch border, or make a nice design by using running stitches of pretty colored threads.

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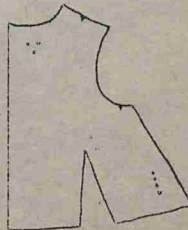
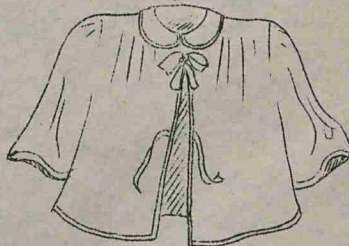
Aprons may be made of pretty prints in the same way. Use a solid color that blends with one of the predominant colors in the print at bottom. Gather instead of plait on band. Strips of bias bands in several colors may be stitched across bottom instead of solid color.

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### Bed Jacket:

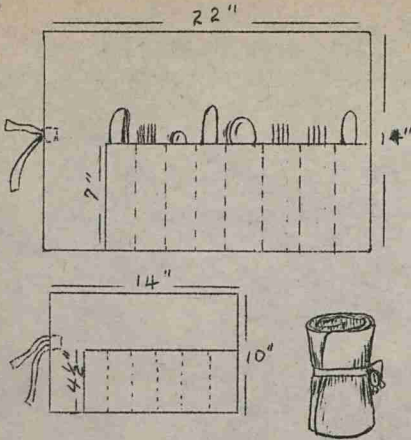
For the person who likes to read in bed, or who is sick, the bed jacket makes a nice gift. Make of outing, challis, or silk. Pastel colors, or dainty prints are nice for this. Use waist pattern to cut. Cut the bottom of both front and back a little fuller than waist pattern. An easy way to get this extra fullness is to slash pattern at bottom and spread as in illustration. Add extra fullness to sleeve if pattern is not very full. The bed jacket should fit rather loosely.

The edges of jacket may be finished in several different ways, depending on material used. Outing or challis would be nice with a ribbon binding, or perhaps a small hem or facing featherstitched. If silk crepe is used, lace could be whipped to the edges. Use ribbon ties to fasten.



## Cases for Silver

These cases are excellent to keep your best silver in. Make of unbleached outing or unbleached cotton flannel. (Bleached fabrics have chemicals used in the bleaching process which cause tarnish on silver).

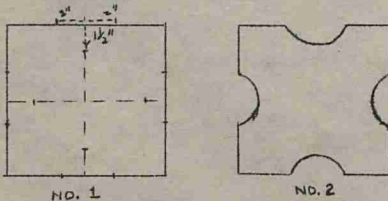


For the knife and fork case, cut the back piece 22" x 14" - cut strip for five pockets 7 1/2" x 19 1/2". Hem or bind top. Place on larger piece as in illustration - baste. Stitch 12 rows of stitching forming 12 pockets. Bind around the entire outer edge.

Cases for spoons or salad forks are made in the same way, only dimensions are smaller.

## Hot Roll Cover

Cut a square of linen 12 1/2" or 13" square:

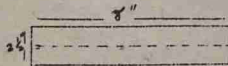


On each side measure down 1 1/2" in exact center -- from each side of these center marks measure out 2 inches. Slope as in illustration.

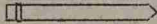
Your piece now looks like illustration No. 2. Finish by picotting around the edge, or it may be rolled and whipped with tating whipped around the edge. Or, it may be finished with a tiny narrow hem. A dainty spray of flowers embroidered in a corner is attractive. Use white thread. Keep entire cover white.



## Napkin Ring



Cut a strip of white fabric, preferably linen, 8" x 2 1/2". Fold through the center lengthwise, on dotted line. Press seam open, turn, having seam run through center of underneath side. Point one end and turn raw edges under on other end, whip. The strip is now 8" long by about 1" wide. Looks like this:

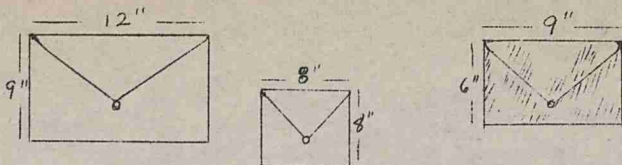


Cross stitch or embroider a nice little design on it. Put a very narrow slide on straight end. This is made of a tiny piece of the fabric like strip and forms the loop to hold the pointed end.



These are nice made in different colors for the different members of the family. A buttonhole may be made in pointed end, a button sewed on straight end, the ring formed by buttoning instead of the loop.

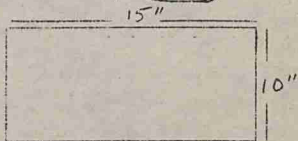
Travel Cases:



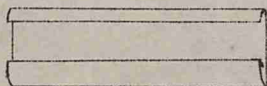
Travel cases for packing lingerie, handkerchiefs, or stockings, make nice gifts. They are pretty made of moire silk or taffeta. Blue moire could be lined with pink taffeta, or, a set could be made of green taffeta lined with lavender, and the two quilted together.

Little Sewing Bag for the Traveler:

This is pretty made of checked gingham, ribbon, or silk. There are small pockets around the inside of bag for threads of all colors, needles, thimble, and pins. If gingham is used cut a strip 15" long by 10" wide.

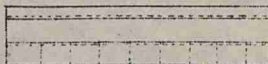


Turn a one inch hem at top. At bottom turn up a hem 1 1/4". Then fold this hem right up on the cloth. This hem is to be stitched to the main body of bag to form little pockets.



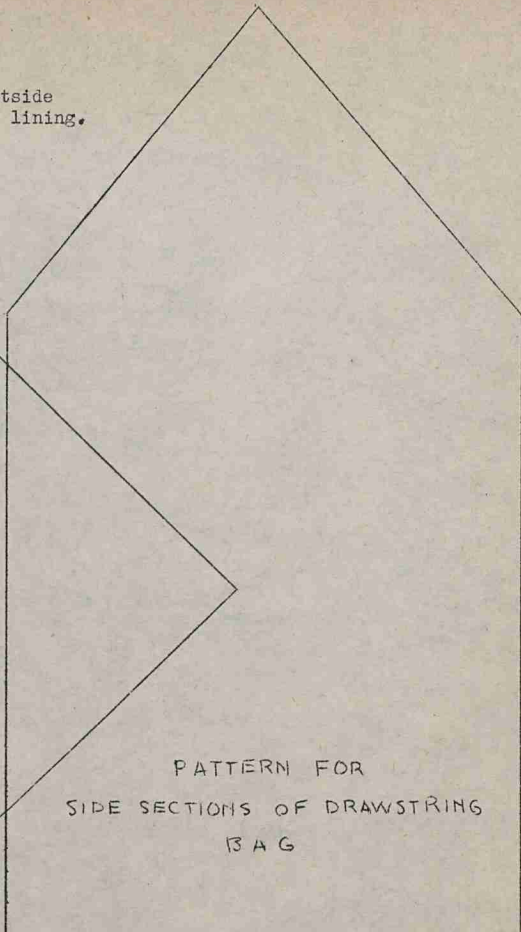
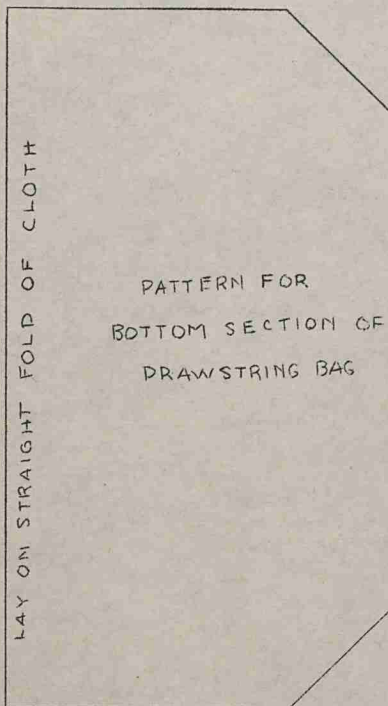
Pockets are formed by stitching from bottom edge to top edge of this last hem at regular intervals of about 2" apart. Cut two circles about 4 1/2" in diameter of cardboard. Cover these with material like bag. This is easily done if material is cut at least

an inch larger than cardboard. Gather all around this. Put the cardboard circle in, and draw up the gathering thread. Sew these two together. This is the bottom of the bag. Seam up the side of the bag. Put a row of stitching about 1/2" above the edge of top hem. This forms the casing for the ribbon which draws up the top of the bag. Stick pins in circle at quarter sections. Quarter the top of bag. Join the top and bottom by pinning quarters together, then easing in any fullness. Whip together. Put ribbon or tape in casing at top. Cut little shaped pieces of cardboard to fit the little pockets. Wrap thread of different colors on these and put in pockets. Put thimble in one pocket, paper of needles in another.

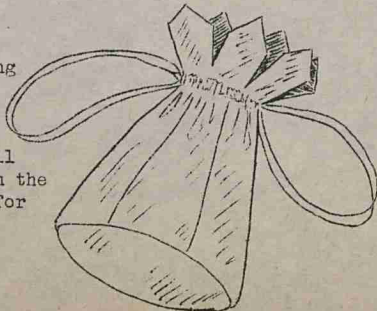


Drawstring Bag:

Cut six sections for the outside fabric, and six sections of the lining. Seam these sections.



Place the top sides together. Seam around the points (at the top of the bag, and turn the lining inside the top cover. Then stitch two rows  $\frac{3}{4}$ " apart, with the top row about 3 inches from the peaks of the points. This will make a casing through which to run the drawstrings. Use cord or ribbon for these strings.

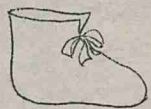


CONTINUE LINE TO EDGE  
OF PAPER

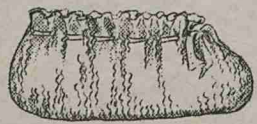
Pattern for Sleeping Shoes:

Make of outing. This would be nice made of blue, lined with pink. Cut two of each color. Stitch around a seam allowance from arrow at top to arrow in back of heel. Press seams open. Put the one used for lining inside other, with raw edges of seams coming together (All seams are enclosed.) Turn in top edges and slip stitch together. Fasten with a tie of narrow ribbon at notch.

Since feet vary in size it would be wise to try this out first in practice material. Length and width can easily be added. This is about right for a person who wears a 5 or 5 1/2 shoe.



CONTINUE LINE TO  
EDGE OF PAPER



For the person who crochets, a nice sleeping shoe is made by crocheting of light weight and light color, a straight strip or envelope of plain crocheting - something like illustration. Put a crocheted edge at top, forming a beading through which ribbon is run. Make the bag or envelope about 9 or 10" long by about 5" wide.

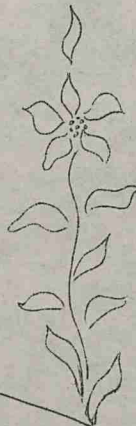
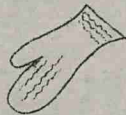
CONTINUE LINE TO  
EDGE OF PAPER

PLACE THIS EDGE ON FOLD

Mitten:

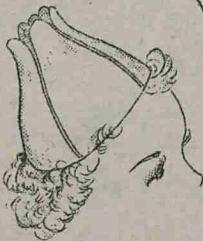
Make of closely woven woolen material or felt. Seam all round on right side, except at wrist end. Trim seam and finish with blanket or buttonhole stitch, or just two rows of machine stitching.

MITTEN PATTERN  
(Cut two, size to fit, but have it loose)



Hat:

A perky little hat that sits on the back of the head, for a Junior Miss.



Line the top of each section with material or contrasting color, then seam the sections. Sew a headsize stay of one inch wide ribbon to the headsize of the hat, and turn this side up inside the hat. Use tweed, broadcloth, or other woolen cloth, velvet, or velveteen.

H  
H



CLOTHING FOR 4-H CLUBS

Purpose:

- 1 - To teach our 4-H club girls what it means to be appropriately dressed.
- 2 - To make it possible for them to be well-dressed by teaching them to select and construct clothing that is appropriate, becoming, and beautiful.
- 3-- To give an understanding of the importance of grooming, posture, and the care of clothing to personal appearance and health.
- 4 - To give an appreciation of the cost of clothes.

The clothing program is planned to cover four years of work. In the first years work there are two units, one for the young girl 10-12 years, the other for the girl 12-14. In either of these units Nos. 1,2,3,4, should be used in consecutive order so that technique and constructions standards may be developed.

In each year's program there is some phase of grooming, care of clothing, health, and cost, in addition to construction and selection principles. There are assignments for home duties in each years program, including keeping note book.

PROGRAM I. UNIT 1. Junior Girls 10-12.

1. Sewing equipment and use:  
Making and equipping sewing box or bag.
2. Hand or tea towel made by hand; or any article which will give straightening material, turning a hem accurately, basting and hemming.
3. Use and care of sewing machine:  
Practice stitching on paper. This teaches girl to treadle and guide material.  
Practice making a plain seam on machine with material.
4. Laundry bag or handkerchief bag, or any article which will give straight stitching.
5. A study of commercial patterns and how to use them, (use pattern that is small enough to use on school desk such as doll pattern or child's apron).  
Study markings, notches, placing pattern on material. Make small garment which will give practice in making seams and hems.
6. Making a gertrude petticoat.

UNIT II. Junior Girls 12-14.

1. Sewing equipment and use. Make a sewing box or bag and equip.
2. Hand or tea towel made by hand, or any article which will give straightening material, turning a hem accurately, basting and hemming.
3. Use and care of sewing machine. Practice stitching on sewing machine with paper, then make some article such as laundry bag or a hemmed cup towel, which will require stitching.
4. Study of patterns and their use. Gertrude petticoat.

5. An apron or night gown, for self.
6. A child's garment, such as little apron or petticoat.

Requirements for First-Year Clothing:

- A
- (1) Nos. 1,2,3,4, in consecutive order.
  - (2) A choice of 5 or 6.
- B
1. One home service, such as washing dishes, making bed, setting table, hanging up clothes.
  2. Start note book: Let girl give name of her club, club members names, club officers, agent and leaders names, articles made, cost, -- recreation, etc.
  3. Some phase of grooming such as keeping face, hands, and nails clean, hair brushed, teeth brushed, shoes polished.
  4. Judge and score work. This is to be done completion of reach project with help of agent or leader.
  5. Appear on program at least once during year.
  6. Keep record.
  7. Assist leaders and agent with exhibits on Achievement Day.
- C. Exhibit:
1. Articles made during year.
  2. Record of work accomplished.
  3. Health Score.

Suggestions for Program:

1. Have club members plan programs as far as possible, see that each member is assigned place on program during year....short talk on subjects related to the years work such as:
  - a. Why it is necessary to have good equipment for sewing
  - b. Materials suitable for underwear.
  - c. How clothing affects health.
2. Short demonstration by club members:
  - a. Straightening material.
  - b. Turning a hem - cutting a gauge.
  - c. Threading the sewing machine and treading.
  - d. Use of sewing equipment:
    - (1) Thread needle, Right length of thread.
    - (2) Tie knot.
    - (3) Position for sewing.
    4. Using scissors
    5. Using thimble.
    6. Pins.

PROGRAM II for Second year - Girls 12 and over.

1. Costume slip.
2. Shorts, bloomers, or step-ins and brassiere.
3. Pajamas or athletic outfit.
4. Kimona or bath robe.
5. A summer dress.
6. Make an accessory such as hat, beret, scarf, purse, handkerchief.
7. Clothing and health --- posture and support garments.

Requirements:

A.-----

1. No. 1.
2. One article from No. 2 (not brassiere)
3. Choice of either No. 3, No. 4, or No. 5.
4. No. 6.

B.-----

1. Care of clothing:  
Mend own stockings and keep washed.  
Keep shoes polished and heels built up.
2. Grooming:  
Keep face and hands clean, hair well brushed, nails clean and manicured.
3. Note Book:  
Underwear for girls. Samples of material, with names width and prices.  
Cost of garments.
4. Record Books.
5. Assume another home duty such as care for own room.
6. Appear on program during year.
7. Judge and score work.
8. Assist agent and leaders with exhibits.

C -----

- Exhibit:
1. Articles made during year.
  2. Record of work done.
  3. Health Score.
  4. Note Book.

PROGRAM III. - The School Outfit.

1. Make slip - (review problems).
2. Selecting and making a school dress with set-in sleeves.
3. Pattern study: taking measurements, pattern alteration, cutting, fitting.
4. Finishes for dress.
5. Care of clothing: Spot and Stain removal Storage.
6. Judging and scoring.
7. Accessory to go with outfit.
8. Grooming and Health: Bath --deodorants.

Requirements:

A----

- Nos. 1,2,3,4,5,6, are all requirements.  
The club uniform may be substituted for the school dress.

B----

- Exhibit:
1. Outfit.
  2. Note Book.
  3. Records.

C----- Extra Activities:  
Team Demonstration  
Enter Dress Contest.  
Exhibits at Fair and Achievement Day.  
Joint meeting boys and girls.

D----- Home Duties:  
Care of own room.  
Care of Living Room - Dining Room - Porch.

PROGRAM IV.

1. Make a better dress - either silk or wool.
2. Make a wash suit - cotton or linen.
3. Make a party dress.
4. Make or select underwear to go with above.
5. Remodel one garment for self or some member of family.
6. Make some accessory to accompany outfit made.
7. Plan Clothing Budget: Keep record of expenditures for clothing for self, and entire family if possible.
8. Learn values in clothing selection.  
Stress importance of standards of dress in relation to success and happiness, and in keeping with income.

Requirements:

- A-----
- |                               |   |
|-------------------------------|---|
| 1. Choice of Nos. 1, 2, or 3. | 3. No. 5.                                     |
| 2. No. 4.                     | 4. Nos. 6, 7, and 8.                          |
|                               | 5. Note books and records<br>Judge and Score. |

- B-----Exhibit:
- |                       |             |
|-----------------------|-------------|
| 1. All articles made. | 3. Records. |
| 2. Note book.         |             |

C-----Give Team Demonstration:  
Exhibits Achievement Day and Fair,  
Dress Revue for boys and girls in county.

D-----Enter State Dress Revue or Dress Contest.

Home Duties:

1. Select home duties such as caring for own room, living room, dining room; assist with washing, ironing, putting clothes away.
2. Care of Clothing:
  - a. Keep pressed, spots removed.
  - b. Closets and dresser drawers well arranged.
3. Keep clothing mended.
4. Assist with care of small children.

Suggestions for supplementary work for girls who work faster than the average:

- |                                       |  |
|---------------------------------------|--|
| 1. Make set of accessories.           | 11. Develop income earning features:<br>Sewing for neighbors,<br>Making articles for curb market.<br>Special articles for sale.    |
| 2. Unlined school jacket.             |  |
| 3. Garments for children.             |  |
| 4. Blouse.                            |  |
| 5. Skirt.                             |  |
| 6. Remodel garment.                   |  |
| 7. Clean, block, reshape hat.         | 12. Articles for girl's own room:<br>1. Dress and hat protectors - shoe bags.<br>2. Curtains - dresser scarves.<br>3. Bed spreads. |
| 8. Make coat.                         |  |
| 9. Mending, cleaning, laundry.        |  |
| 10. Make clothing for needy families. |  |

4-H CLOTHING OUTLINE

(Suggested requirements for use of agents and local leaders)

Unit I. "For Home"

Make at least four articles from the following list:

1. Equip a sewing box
2. A hand towel (hand hemmed)
3. A tea towel (machine hemmed)
4. An apron
5. Cotton slip
6. Laundry bag

Girls in Unit I should learn to run sewing machines, to thread the sewing machine, and stitch straight. Learn to cut by simple patterns and to make stitches needed in constructing the articles selected.

Unit II. "For School"

Make at least four articles from the following list:

1. Cotton slip
2. Petticoat
3. Blouse
4. Simple cotton dress
5. 4-H uniform
6. An accessory, collar, purse, scarf, etc.

Unit III. "Ready for bed"

Make at least four articles from the following list:

1. Gown
2. Pajamas
3. House coat
4. Bed jacket
5. Bed room slippers
6. Bath robe

Unit IV. "For Sport"

Make at least four articles from the following list:

1. Wool skirt
2. Tailored blouse
3. Silk or rayon slip (tailored)
4. Wash suit
5. Play outfit
6. One accessory, hat, tam, scarf, etc.

Unit V. "For Church and Afternoon"

Make at least four articles from the following list:

1. Silk or rayon dress
2. Voile or sheer cotton dress
3. Unlined coat
4. Accessory, tam, hat, scarf, bag, etc.
5. Remodel a garment
6. Silk or rayon slip

Unit VI.

Plan, make and select a complete costume. This costume may be a tailored suit, a silk, rayon or wool dress, or an informal party dress. The costume should include undergarments, shoes, hose, and accessories to go with other garments.





SUGGESTIONS FOR 4-H GIRLS CLOTHING CLUB PROGRAM

Main theme for year:

Appropriate Foundation Garments:  
This Means                      Shoes - Stockings  
   Underwear  
   Support Garments  
   Posture : Health  
   Grooming:

Roll Call - My favorite book and its author

- I - Types of underwear suited to older and younger club girls by club member.  
Talk by county nurse on Health.
- II - Roll Call: Some health rules.  
Demonstration: Care of sewing machine by Singer representative, leader, or agent.
- III - Roll Call: Name of some machine attachment and its use - discussion of  
Seams, finishes - plain, felled, tailored.  
How to make the best seams for dainty underwear.  
Each girl make little model of seams.
- IV - Roll Call - The health rule I find hardest to keep, and why I keep it.  
Choice of materials for underwear: Summer by club member.  
   Winter by club member.  
Demonstration: Fitting a corselet or brassiere.  
Talk: Why good posture is necessary for health, by club member.
- V - Roll Call: Materials suitable for underwear, prices, widths: Materials for step-ins or bloomers.  
   Pattern for same - study of.  
Demonstration: Placing pattern on material  
   Best seams for bloomers, illustrative material.  
   " " " " by club member.  
   Best finishes for leg or waist, by club member.  
What is an approved shoe by club member.
- VI - Roll Call: Some points in a well fitted shoe.  
Talk: The work my feet do for me daily.  
   How to choose good leather in shoes.  
Demonstration: Good shoes for school girls - how they affect posture (Cantilever charts. Shoes from stores or girls).



- VII - Roll Call: Points to remember when buying shoes.  
Talk: Stockings - how made - material used in.  
" Care of stockings, by club member  
How many I buy a year - cost -  
Colors of stockings to wear with given dress and shoes.  
How stockings were made in olden days.  
Stockings for family-----cost.  
Care of feet.  
Demonstration: Darning. Demonstration: Catching run.
- VIII - Roll Call: How many stockings bought in our family last year.
- 1 - Amount of under clothing girl needs for summer.
  - 2 - Amount of under clothing girl needs for winter.
  - 3 - Cost of summer and winter underwear.
- Demonstration: Cutting Slip: The Pattern  
: Placing on material.  
Demonstration: Attractive finishes for neck lines in dainty underwear.  
Demonstration: Hem finishes for underwear, or have girls bring in underwear outfit and discuss from standpoint of appropriateness.
- IX - 1/3 girls answer with number of stockings she needs a year.  
1/3 with number shoes per year, and cost.  
1/3 girls name pieces of underwear she uses a year.  
Number of each with cost.  
Talk: Cost and Clothing - family income, girls share of money.  
Work out budget for shoes, stockings, and underwear.
- X - Roll Call: Some interesting article on clothing from paper or magazine.  
1 - Talk by club girl: How clothing can improve my personal appearance.  
2 - How clothing affects my health.  
Demonstration: Some simple little accessory - collar cuffs, scarf, beret - how to wear.
- XI - Roll Call: Number of books read this year.  
Grooming: Short talks by club members.  
1 - Careful grooming a good investment: of person of clothing.  
Demonstration: Artistic hair arrangement  
Care of hair  
Correct Manicure.

- XII - Roll Call, by club member.
- Minutes of preceding meeting, by club member.
- Reports of committees.
- Unfinished business.
- New business.
- Election of officers and appointment of committees.
- Demonstration: How to make an attractive Christmas gift.

This is a suggested program only - might have a unit in interests and manners.

Vary programs according to county plans, and talent you have in club or community.

Make use of good suggestions found in magazines, papers and books to help enliven club program.

Plan good exhibit for county fair. Have plenty of practice in scoring work. Choose best for exhibit purposes.

Choose main theme for year as:

1 - Foundation garments or underwear - corset.

2 - Top clothing - Spic and Span Girl.

3 - Selection - Dressing Becomingly.

Have something pertaining to this central idea on each club program.

Each program should include something on health.

Each program should include something on shoes - feet.

Bulletin boards with goos posters, illustrations, and articles from magazines are a help.

Get out club program - year book.

Officers

President-----	Mary Jones
V. President-----	Natalie Tucker
Secretary-----	Ethel Terry
Treasurer-----	
Program Committee	

Rachel Crabtree	Marion Ward
Myrtle Wrenn	

Newspaper Reporter-----Alice Taylor

Charter Members

		New Members
1	4	7
2	5	8
3	6	3

Have each girl on the program, three, four, or five times a year.

Have some woman act as local leader if possible.

Motto: "To Make the Best Better."

Slogan: To Win Without Bragging, to Lose Without grumbling.

Colors:

Emblem: 4-H Clover

Main: Theme for year,

- Regular Club Meetings: At the first meeting of the year it  
1 - Call to order :would be nice to have county nurse  
2 - Roll Call :give talk on general health.  
3 - Minutes  
4 - Reports of Committees  
5 - Unfinished Business  
6 - New Business  
7 - What it means to belong to 4-H club. Local Leader - women.

Plan Meetings: Once or twice a month in winter; or one a month in winter, two a month in summer.

Have an exhibit of work done, and a definite report of accomplishments.

Put on a clothing play -- Fashion Plates.

Put on a good breath play - Club girls clothes line.

Have each girl keep record of her work book, and hand in to secretary at meeting preceding Achievement Day.

Have team demonstrations.

Achievement Day: Some room that provides room for all club member, parents and friends.

Song:

Club Reports - given in typical business fashion.

Roll Call - What my club has meant to me.

Suggestive list of reports:

- 1 - Number of meetings and percentage of attendance of each member.
- 2 - Garments made, cost, store value, money saved by club member.
- 3 - Approved garments adopted by club member.
- 4 - Social activities " " "
- 5 - Treasurers report.
- 6 - What we have done to promote better health
- 7 - Community activities (exhibits, plays)
- 8 - Team demonstrations.

Club Pledge:

Our plans for next year. - Local Leader.

What other clubs are doing - Chairman county club committee.

Dinner -

Exhibit years work. Health and clothing play.

Plays and Playlets:

When our New was New: Historic Playlett. Practical Home Economics, November 1929.

Playlette: Importance of Presenting a Good Personal Appearance.

Practical Home Economics, September 1929.

#### 4-H Club Demonstrations

The term demonstration means to Show by Doing

1. Individual.
2. Team Demonstrations.

Each club member should have experience in giving an individual demonstration as a part of their club program. This in turn helps to locate good material for team demonstrations.

A demonstration team consists of two club members chosen to represent the club and trained to give a public demonstration on some phase of club work.

#### I. DEVELOPING A DEMONSTRATION TEAM:

The subject for the demonstration should be chosen by the club members and leader. It should be a subject which has been studied in the club and put into practice. Each club member should then work on the demonstration, making a special study of the subject and getting all information possible on the topic. Every member of the club should prepare herself to give a five or ten minute demonstration dealing with some phase of the subject chosen; or two members can go together and give a team demonstration 10 or 20 minutes in length. Club members should make out their own talk to accompany it. (The agent should give constructive criticism). At a chosen time tryouts can be held and the best two demonstrations who will work together can be chosen to make up the team. The members chosen to represent the club will then need to do special work on the demonstration in order to perfect it. The club as a whole should feel the responsibility of the demonstration team and do all they can to help make their team's demonstration a success.

#### II. PLANNING THE DEMONSTRATION:

- a. Decide on subject. Any method or process in a project can be chosen.
- b. Make outline.
  1. Introduction
  2. Subject
    - a. Tell what is being done even though it may be seen.
    - b. How to do it in detail.
    - c. Why it is done that way.
  3. Summary.

Ask for questions.
- c. Step by step plan for an individual demonstration on "How to Equip a Sewing Kit".

How to Equip a Sewing Kit:

  - 1st step: Tell what demonstration is to be.
  - 2nd " : Discuss and show possibilities for container, basket, box, bag.
  - 3rd " : Discuss and show methods of decorating and lining box or basket.

4th step: Essential Equipment:

Show points in selecting this equipment ..  
scissors, size, condition, thimble, size, use ...  
Tape measure, kind, markings, length.. needles, size,  
assortment, container.. pins, size, kind, use..  
emery board.

5th " : Discuss and show best arranged equipment in the container.

6th step: Discuss and show various types of containers equipped in different ways.

III. PREPARATION FOR A TEAM DEMONSTRATION:

1. Make a definite plan showing what each person is doing and the topics discussed during period of demonstration. One of the demonstrators should be talking all the time. The person talking should be working, explaining each step in detail as it is done. Organize your activities as well as your subject matter. Never leave a "why" or a "how" in the minds of the audience.

Study carefully the subject and make the information your own. Be alert for ideas for illustrative material to use in your demonstration.

2. Equipment:

Choose equipment thoughtfully and only that which will be used. See that everything needed in giving the demonstration is in place before the demonstration begins. Keep table clear. This team should be responsible for the arrangement and appearance of the equipment and materials.

Supplies, equipment and illustrative material should be arranged in logical order to facilitate its use during the demonstration. Keep in mind throughout the entire demonstration the appearance of the demonstration table and the entire setting. Clear, simple, charts pertaining to the demonstration are helpful. Avoid charts or material not directly related to the subject being demonstrated.

The team should be responsible for cleaning up and packing up immediately after the demonstration.

3. Personal Appearance:

a. Posture.

Stand erect, on both feet.

b. Grooming.

Hands, nails thoroughly clean.

Hair well combed, brushed back from face, and fastened back, neatly arranged.

c. Clothing:

Neat - clean.

Plain wash dress is desirable - nothing fussy - well pressed.

Hem of dress even.

Medium heeled shoes - no spike heels.

4. Delivery:

a. Speak clearly and distinctly.

b. Be pleasant. Have your audience feel that you enjoy giving a demonstration

c. Do not be afraid - the people in the audience are human beings, they are interested in you and want you to succeed.

- d. Be natural. Tell the things you wish to get across in your demonstration in the same manner you would relate an incident to a friend.
- e. Make your audience feel that you believe in club work and the particular method you are demonstrating.
- f. When emphasizing important points in your demonstration tell your audience why you do a thing in a certain way.

5. Conclusion:

- a. Keep the demonstration snappy and the interest up through final conclusion. A good demonstration can be ruined by a weak, disinterested conclusion.
- b. Ask the audience if there are any questions. Always repeat the question asked before answering.
- c. If a question is asked, the answer to which you do not know, say you do not know - never bluff. Refer question to proper authority or look it up later, but be sure to let questioner know.
- d. Work out a plan whereby both demonstrators have an opportunity to answer questions.
- e. Go over the steps in the demonstration, sum up the results, so that you prove to the audience what you have been demonstrating.

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Acknowledgement is hereby made to the Extension Departments of North Dakota, Ohio, and Montana, in cooperation with U. S. Department of Agriculture, for material adapted and copied from their 4-H bulletins and circulars.

PRINCESS SLIP DEMONSTRATION

Mary

Jane

---

Introduction

Reasons for choosing this particular demonstration

1. Brings out good underwear principles.
2. Need of slip under present day type of dress

Points to be brought out in this demonstration.

1. Selection of material
2. Construction
3. Finishes and trimmings

Arrange materials, samples, illustrations.

Write points to be brought out on black board or display charts on which these points are printed.

Assist Mary if necessary.

---

Develop Point One

Selection of Materials

1. Suitability
2. Quality
3. Kinds
4. Widths and prices

Assist Mary when possible, and get ready for next point.

---

Assist Jane and get ready for next point.

Develop Point Two.

Construction.

(Have one or more completed garment on display)

1. Selection of style
2. Taking measurements.
3. Marking, cutting pattern.
4. Preparation of material.
5. Cutting garment.
6. Putting together.
7. Seams, hems, etc.

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Develop Point Three

Finishes and Trimmings

1. Suitability to garment
2. Kinds with samples
3. Demonstrating making or applying same

Assist Mary

Gather materials and put away.

---

Conclusion

Brief summary of points brought out in demonstration.

Sources for Subject Matter:

1. Lesson sheets on 4-H Underwear.
2. Current and fashion magazines - articles illustration, styles, etc.
3. Text books used in Clothing Courses in school.
4. Observation of ready made garments.

Demonstration:

1. Use full width samples of materials.
2. Suitable material--nainsock, longcloth, muslin, crepe, rayon.
3. Have two or more slips on display each having individuality as variation in style, hems, round or straight neckline, trimmings.
4. Use partner as model for taking measurements.
5. Have partially completed garments to illustrate construction steps.( If necessary, explain and show a sample seam construction, etc.)
6. Trimmings may be--bias tape, lace (hand made and ready made), hemstitching, shell edge, featherstitching.
7. Group samples of like kind on large cards or posters so audience can see and they are easy to handle.
8. Not necessary to complete garment cut out.
9. Club members can furnish team with garments for display if necessary.
10. Posters bringing out points or steps are always helpful.

SCORE CARD - JUNIOR DEMONSTRATION TEAMS

Subject matter .....30 points

- (a) Importance and relation to farm and home problems; (b) accuracy of statements and methods;(c) Completeness; (d) Clearness and definiteness; (e) Replies to questions art close.

Team Work.....20 points

- (a) Preparation, arrangement and use of materials; (b) Organization of work - each member busy with definite part and proceeding with no delays. Each member should do equal amount of demonstrating;(c) Appearance and conduct of team: - Pleasant, businesslike, neat, forceful and unit in action and appearance.

Skill:.....20 points

- (a) Ease in procedure; (b) Workmanship and efficiency in manipulation; (c) Neatness and cleanliness in doing work;(d) Speed, system or dispatch.

Results.....15 points

- (a) Effect upon audience; (b) materials used in carrying out demonstrations.

Practicability.....15 points

- (a) Value of principles advocated in home community.



SUGGESTED SUBJECTS FOR 4-H CLUB JOINT MEETING - SPECIAL INTEREST FOR BOYS

Clothing

1. Posture...Health...Appearance - Affect of posture on personal appearance
2. Grooming.....Health.
  - Care of Hair - arrangement: shampoo: dandruff
  - Care of comb and brush
  - Care of skin - pimples, blackheads
  - Care of hands - manicure
  - Care of teeth - halitosis
  - Body odors - deoderants
3. Color for the Individual.
  - a.. Selection of becoming color
  - b. Colors that blend
    - (1) Selection of boy's outfit - suit, shirt, ties, shoes
    - (2) Selection of girl's outfit
4. Textiles and fabrics suitable for boys' and men's clothing.
  - a. Different textile fibers - characteristics.
  - b. Weaves - the effect of weave on wearing quality
  - c. Appropriate materials for suits for different occasions.

Underclothes	Street and business
Work clothes	Church, dress up, and parties
  - d. Materials that will wash, hold shape, press, clean easily.
5. Shoes and socks.
  - Health, comfort, looks
  - Tans, browns, black shoes good. Avoid yellow tans.
  - Work shoes.....dress up
  - Buying socks
  - Changing shoes often - saves shoes, ease for foot
    - Odors from feet
    - Care of feet
    - Washing socks, stockings
6. Hats: Large enough for head, worn so it becomes a part of the head.  
Color: Becoming to individual and blending with suit. Band.  
Ties: Selecting for different suits or different occasions.  
Cleaning and blocking hats - renewing band.
7. Clothing styles and colors for the individual.

Personal appearance and appropriate dress for different occasions.

a. Work	c. Church
b. Recreation	d. Parties
8. Care of Clothes: Hanging up---airing, spot removal, pressing....  
cleaning, putting winter clothes away in spring.
  - a. Closet equipment for boys' clothes....drawer space
  - b. " " " girls' " " "
  - c. Boy demonstrates closet equipment he can make.
  - d. Girl demonstrates articles she can make for care of clothing
  - e. Kit for shoe polishes and brushes.

AGRICULTURE AND HOME ECONOMICS EXTENSION  
DIVISION OF HOME DEMONSTRATION WORK  
State College, Raleigh, N. C.

WILLIE N. HUNTER  
Clothing Specialist

9. Clothing needs and budgets.
  - a. Boy's individual expenses
  - b. Girl's individual expenses
  - c. Ways and means of making money for clothes.
10. Same standards of living.

Attitude towards property of others, honesty, industry, good manners, personal cleanliness - body, mind, and dress - social relations.
11. The family co-partnership.

The boy's and girl's share of home duties. Their relationship to parents, brothers, and sisters.
12. Good manners.
  - a. Manners and Customs
    - Answering invitations
    - How to introduce or be introduced to people
    - Social obligations, letters, party calls
    - Deference to older people, also ladies
    - Conversations, dinners, parties
    - How to conduct self properly with a companion (mother, sister, friend) in church or cafe, or street or at home.
  - b. Courtesies in travel, train, bus, auto.
    - Road courtesies in driving
    - Registering in hotels
    - Selecting meals from menu cards
    - Selecting meals at cafeterias
13. Packing a suitcase for travel - night on Pullman.
14. Environment.
  - a. What a girl or boy can contribute to his or her home life.
  - b. What schooling will do for me.
  - c. Reading, music, or art appreciation.
  - d. Recreation - games, play.
  - e. Home courtesies.
  - f. Keeping up with the cultural economic and educational conditions of the day.
    - (1) Vocations open to boys and girls
    - (2) Insurance - wage earnings - savings
15. Safety in the home and community.

(Red Cross will furnish excellent material for his program)
16. First Aid.
17. Dress Revues for Boys and Girls showing appropriate dress for various occasions, and styles of a given season.
18. Clothing Playlets.
19. Costumes and customs of boys and girls of other lands.

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Co., N. Y.
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Co., 443-449 - 4th Ave., N. Y. C.
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Alliance, Richmond, Virginia.
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Editorial Service Dept.,  
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- Every Day Good Manners for Boys and Girls.  
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- Good Manners for Young Americans.  
Chas. Skinner. Pub. Berkley-Cardy Company, Chicago, Ill.
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Dulcie Donovan. Pub. Allyn-Bacon, Atlanta, Ga.
- The 4-H Club Boy: His Clothes and His Appearance.  
Cornell Junior Ext. Bulletin #49. Extension Division Cornell,  
Ithaca, N. Y.

YOU --- YOUR PERSONALITY AND YOUR CLOTHES

In a group there are always one or two girls who are outstanding --  
What makes the difference?

Would you like to be the outstanding girl in your group? Would  
you like to be a real influence in your community?

The biggest business in the world is living. What do you expect to  
get out of life? What are you going to put into it?

An examination of self is a good beginning in personality, char-  
acter building. Look within and begin your work. Here are the tools you  
will need.

1. Two good eyes that can see intelligently.
2. An earnest desire to form right habits.
3. A determination to conform to the highest standards of right  
living.

Your personality is expressed through the medium of your:

Appearance	Habits
Voice	Manners
Speech	Culture
Surroundings	Friendships
Clothes	Grooming
Health of mind	Health of body
Work or play	
Spending or saving habits	
Attitude toward each day's problems	
Attitude toward others	

A girl in the business or social world must be very careful of her  
personal appearance. She does not have to be beautiful, but she does have  
to be neat and trim. She must know principles of good dress; her type;  
and what she can and cannot wear.

If you wish to make a favorable impression, avoid:

1. Using slang - "Okay", "Oh yeah", etc.
2. Chewing gum.
3. Whistling or humming
4. Wearing too much jewelry
5. Indulging in familiarity
6. Gossiping
7. Laughing or talking loudly
8. Attending to grooming details
9. Carrying tales
10. Using last names without titles
11. Wearing soiled clothing, or run-down heels
12. Over-dose of cosmetics.

As a means toward self-improvement "Public Opinion" of London, England quotes Colonel Lindbergh as saying:

"I came to the conclusion that if I knew the difference between the right way to do a thing and the wrong way to do it, it was up to me to train myself to do the right thing at all times. So I drew up a list of character factors.

"At night I would read off my list of character factors, and those which I had fulfilled satisfactorily during the day I would mark with a red cross; those I had not been called upon to demonstrate that day would get no mark. But those character factors which I had actually violated each day, I would mark with a black cross.

"I began to check myself from day to day and to compare my 'black' and 'whites' from month to month and year to year. I was glad to notice an improvement as I grew older."

The list follows:

	M	T	W	T	F	S	S		M	T	W	T	F	S	S	
Altruism								No Argument								
Ambition								No sarcasm								
Brevity in speech								No talking about others								
Concentration								No talking too much								
Calmness in temper								Optimism								
Clean body								Perseverance								
Clean speech								Physical exercises								
Clean thought								Pleasant voice								
Clean conduct								Punctuality								
Cheerfulness								Patience								
Courage								Politeness								
Courtesy								Reverence	(Divine							
Decisiveness							(Parents									
Determination							(Country									
Economy							(Home and									
Energy								(family								
Enthusiasm								Respect Superiors								
Firmness								Respect fellow men								
Faith								Readiness to compromise								
Gracefulness								Recreation "manful not								
Honesty								sinful"								
Hopefulness								Self-esteem								
Industry								Self-control								
Initiative								Self-confidence								
Justice								Sense of humor								
Judgment								Sleep and rest								
Love toward all								Sympathy								
Loyalty								Sincerity								
Moderateness								Tact								
Modesty								Thoroughness								
Neat appearance								Unselfishness								

### AN ATTRACTIVE APPEARANCE AND PLEASING PERSONALITY

Genuine friendliness and charm mean so much in everyday life as well as social life. All of us want friends. Friendship is easily won by showing your appreciation of others. Little courtesies mean so much. They open the hearts of your friends. Keeping a friendly attitude constantly in mind, showing an interest in others, will slowly but surely break you of that over sensitiveness that holds you back from making friends. If you lack a friendly personality, seek a remedy. Widen your circle of acquaintances. Grasp each and every opportunity to mix with people. Make yourself agreeable. This may be a little difficult to do, but later you'll get your reward, you'll find it a pleasure. It is quite important to express yourself in harmony with others.

Be alive to everything, for your life will be what you make it. You can train and develop your mind in any way you please. Be bright, alert, and happy. Forget your troubles and leave them at home. They aren't half as bad as you think. Do not allow the thoughtless or poisonous tongues of unkind people to stamp themselves upon you. It will give you an inferiority complex if you do.

Be sure of yourself. Self consciousness spoils everything.

Have a well modulated voice. It's easily acquired.

Be a distinctive type.

If your personal appearance is not what you wish it to be, get to work on it.

How is your posture? How do you stand? walk? sit?

How is your complexion? your weight?

Study your good and bad points. Improve on them.

Watch your grooming. Is your hair well cared for? Are you arranging it in the most becoming way? Do you give the proper attention to your teeth, hands, nails?

Do you give much thought to becoming dress? Color, lines, designs and texture are most important in becomingness. Care of clothes has much to do with that well groomed look. Being appropriately dressed and well groomed play a big part in a pleasing personality.

Here are a few books which contain some valuable material for anyone interested in improving themselves:

Twelve Tests of Character, Harry Emerson Fosdick  
New Minds for Old, Esme Wingfield Stratford  
How to Win Friends and Influence People, Dale Carnegie  
The Life of Pasteur, Rene Vallory Radot  
The Marks of An Educated Man, Albert E. Wiggam  
If You Want to Get Ahead, Ray W. Sherman  
Wake Up and Live, Dorothea Brande  
The Secret of Achievement, Walter B. Pitkin  
I Dare You, William H. Danforth

Read one good book each month. Read one or two good magazine articles each month. Read one poem a month.

4-H GIRLS' SCRAP BOOK - CLOTHING

A good Scrap Book should tell the story of a girl's club activities and interests. A book that has been well kept becomes a history and a permanent record of what she has done. Records are most important and this is such an interesting way to keep them. Each year there is a trip given to the 4-H club girl in the state keeping the best records; this trip being to the National Club Congress in Chicago; and a national prize of \$400.00 scholarship. Records play an important part in the selection of girls for National Camp at Washington, and also State Short Course.

Clothing

- 1 - Posture garments - every day - best.  
Girdles  
Brassieres
- 2 - Underwear - every day - best - evening.  
Step-ins  
Bloomers  
Brassiere  
Slip
- 3 - Sleeping Garments  
Gowns  
Bed jackets  
Pajamas
- 4 - Lounging - summer - winter.  
Pajamas  
Bath Robe  
Kimona
- 5 - Every Day House Dresses and Aprons.
- 6 - School Clothes  
Cotton Dress  
Cotton two-piece  
Cotton Suit  
Wool Suit
- 7 - Street or General Wear  
Silk  
Wool  
Cotton  
Linen
- 8 - Best Dress  
Evening Dress  
Evening Cape or Coat
- 9 - Suit  
Sweaters  
Coat
- 10 - Athletic Clothes  
Tennis  
Basket Ball  
Hiking
- 11 - Rain Coat - Hat - Galoshes - Overshoes - Umbrella
- 12 - Bathing Suit - Cap - Beach Togs.

- 13 - Accessories  
Hats - Berets                      Handkerchiefs  
Scarfs                                Gloves  
Handbag                                Shoes - Stockings
- 14 - Hair Dress - interesting and becoming arrangement.
- 15 - Grooming  
Manicure                                Cosmetics and how to use

- 
1. List things you do.
  2. List places you go.
  3. Types of clothes you need.
  4. Work out number of each garment would like to have, include illustrations.
  5. Approximate Cost - Ready Made.
  6. " " " if made by self.
  7. Mount samples of suitable material, or material used.

List books read - Give short synopsis -  
Club parties - souvenirs  
Clothing record books which will give summary of number of garments made and cost.  
Name of Club  
Name of club officers  
List of names of club members.

#### Publicity

1. Personal
2. Write ups of club activities
3. Write ups of county "
4. Write ups of state "

Give program for each years work, including what has been done in music, recreation. Give names of leaders. Copies of Songs. Include date, time and place of each club meeting.  
Subject matter demonstration by whom given.  
Talks - by whom given.

It is suggested that a separate book be kept for each project - that good stiff covers of dark colors be used. Substantial covers may be had from the dime stores.



## 4-H Club Girl's Work Box - First Year

### A. Materials for Making.

1. Cigar box
2. Enamel paint - different colors - and brush
3. Cretonne, gingham, or prints for inner lining  
1/3 yard or large scraps
4. Card board size of bottom of box
5. Pins, needles, thread
6. Shellac
7. Picture for decoration of top

### B. Making Box.

1. If the paper on cigar box is smooth, leave it on and paint over. If some paper is removed, all has to be. Cover entire box with paint. Enamel will dry in 3 to 4 hours. Lacquer will dry in 15 to 20 minutes. Both may be had at the ten cent store.
2. Cut card board the size of bottom of box, cover this with several thicknesses of cloth for padding.
3. Cut cretonne to cover this, allowing one inch turn under all around. Turn this back smoothly and paste down. This is the bottom of box.
4. For side lining, cut a strip long enough to go around all four sides and at least one inch wider than depth of box. Leave this up and hem with presser foot hemmer on upper edge, unless you have a selvedge edge.
5. Pocket strip is cut same width as above but four inches longer. Hem top edge of this. Sew in at corners and divide the longest sides into two making six pockets in all.
6. Paste lining to which pockets have been stitched to inner sides of box.
7. Put in bottom, using just a little paste.
8. Decorate lid with picture or a small applique. Paste on, then shellac.

### C. Equipment for box.

Scissors	Darning gourd
Thimble	Small pin cushion
Paper needles	Tape measure
Paper pins	Thread
Emery	

## DISH TOWEL FROM SACK

(Step by step outline for use of leaders)

1. Purpose and use of dish towel

Materials that may be used for  
Necessity for cleanliness

2. How Material is Woven

Ask if some woman in group has ever seen any weaving done on an old hand loom. Get her to tell about it. Describe the warp and woof threads.

Straightening cloth by thread.

3. Use of tape measure - drill

Measure  $\frac{1}{4}$  yard -  $\frac{1}{3}$  yard -  $\frac{1}{2}$  yard - 1 inch -  $\frac{1}{2}$  inch -  $\frac{1}{4}$  inch  
Cut gauge for hem for towel

4. Making the hem in towel. (If there is a selvedge edge there is no necessity for hemming on this edge.)

- a. First turn hem  $\frac{1}{4}$ "
- b. Second turn hem  $\frac{3}{8}$ "
- c. Basting the carefully measured creased hem
- d. Hemming with hemming stitch

---

When towels are completed have women score them on workmanship

- a. Evenness of hem
- b. Evenness and regularity of stitches

Offer some little prize as a peanut, apple or potato for best made cloth.

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### Illustrative Material Needed:

1. Cup towel made from sack.
2. Sack, flour or sugar
3. Tape measure
4. Piece of cardboard for gauge
5. Scissors, thread, needles

## CHILD'S APRON

(Step by step outline for Leader)

1. Have a well made model of child apron's to show group.
  - a. Discuss purpose of apron
    - (1) Protection
    - (2) May be used in place of dress
    - (3) Helps keep child clean. Apron is inexpensive, easy to make, easy for child to put on, and easy to wash.
  - b. Materials Suitable for Apron. (Show samples of checked gingham and chambray)
    - (1) Texture of cloth - will it irritate child's skin?
    - (2) Test color and not too vivid for small child
    - (3) Will it launder easily?
  - c. Necessity for having apron fitted so that it is comfortable
2. Shrinking Material Before Making.  
Demonstrate shrinking material.
3. Straightening Materials Before Beginning Work  
Straightening by thread. (The material to be used in the demonstration must be shrunk and pressed beforehand.)
4. Pattern for Apron
  - a. Show the pattern by holding up envelope  
Discuss from the standpoint of size, design, material required, Read all the information on envelope.
  - b. Look at chart showing pieces and their shape. Note number of pieces.
  - c. Open pattern; identify each piece.
    - (1) Explain notches, perforations
    - (2) Demonstrate putting back and front together, matching notches.
    - (3) Note seam allowance
    - (4) Check pattern measurements with child's
  - d. Placing pattern on material. Demonstrate  
Have material on a table, perfectly flat and smooth,  
no wrinkles
    - (1) Grain of material - pattern perforation
    - (2) Pinning
    - (3) Making notches
  - e. Cutting
    - (1) Good sharp scissors - long strokes
    - (2) Follow exact line of pattern; do not allow or subtract from pattern.
  - f. Fold up pattern; return to envelope
5. Discussion on how to finish apron  
Again refer to finished apron. Examine finishes for:
  - a. Seams - fell. Show models to illustrate the different steps in making fell seams
  - b. Sleeves
    - (1) Bound at armseye - Ill. material to illustrate
    - (2) Cuff at hand - " "
  - c. Neck finish
    - (1) Collar or flat stitched facing - models to illustrate each.

- d. Hem
- e. Fastenings

6. Making Apron

- a. Basting, first with seam on right side, remembering seam allowance.
  - (1) Underarm seam
  - (2) Shoulder
- b. Try apron on child. Make any necessary alterations.
- c. Stitch seams, trim carefully; turn, stitch. refer to models of seams.
- d. Sleeves
  - (1) Put cuffs on at hand
  - (2) Sew up underarm
  - (3) Baste sleeve in armseye, noting notches. Ease in any extra fullness. Refer to illustrative material.
  - (4) Try on
  - (5) Stitch sleeve in, trim, bind with thin bias tape.
- e. Neck. Finish as demonstrated in No. 5. Again show illustrative material.
- f. Hem - down back, width denoted on pattern
- g. Hem bottom. Demonstrate turning, basting, and finishing hem.
- h. Fastenings
- i. Pull out bastings, clip all threads, press

ILLUSTRATIVE MATERIAL NEEDED FOR CHILD'S APRON

- 1. Samples of suitable materials
- 2. Pattern
- 3. Apron already made
- 4. Piece of material that has been shrunk for apron
- 5. Piece of material with which to demonstrate shrinkage
- 6. Models to illustrate the steps in making full seam
  - a. Pieces of material 6" x 4" edges placed evenly together and basted
  - b. Same stitched
  - c. Same stitched, trimmed, turned and stitched again
- 7. Models for sleeve
  - a. Hand finish - putting on cuff
  - b. Putting in sleeve
- 8. Model for hems
- 9. Buttons
- 10. Thread, scissors, pins, needles, tape measure.

# UNDERWEAR FOR 4-H CLUB GIRLS



NORTH CAROLINA STATE COLLEGE OF AGRICULTURE AND ENGINEERING  
AND

U. S. DEPARTMENT OF AGRICULTURE, CO-OPERATING  
NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

I. O. SCHAUB, DIRECTOR  
STATE COLLEGE STATION  
RALEIGH, NORTH CAROLINA

# UNDERWEAR FOR 4-H CLUB GIRLS

By

WILLIE N. HUNTER, *Extension Specialist in Clothing*

and

JULIA McIVER, *Assistant Extension Specialist in Clothing*

Underwear for the girl of today is designed for comfort and for daintiness. Simple garments of good material and workmanship are distinctive and individual and are conducive to good health. The appearance of the top clothing is dependent upon the choice of the garments underneath; therefore, a well-dressed girl is always particular about her underclothing.

Even though underclothes are not so many and appearance as they once were, they are still needed for cleanliness. Worn next to the skin, where they absorb perspiration, they need frequent laundering, much more frequent than could be given to outer suits or dresses. Thus, underwear becomes a protection to the garment under which it is worn.

Attractive underwear does not involve complicated construction nor a great deal of time in the making. Underwear made at home can be just as attractive, will cost less, and last longer than ready-made.

A true 4-H girl always chooses simple garments beautifully made rather than tawdry, cheap underclothing. The straps and bands are adjusted so that there is no irritating pull or restriction.

**Color:** White and delicate shades of pink are the most satisfactory and by far the most becoming.

**Materials:** Undergarments should be of material that is durable, launders well, and to which dresses will not cling. The amount of material to buy will depend on the garment you wish to make, the pattern you use, your size, and the width of the material. The pattern will give the amount of material needed.

**Trimming:** A small amount of good trimming is far better than a large amount of cheap trimming. Undergarments should never be over-trimmed.

**NOTE:** For your note book (1) Secure samples of materials with their prices, suitable for underwear, (2) find pictures of desirable underwear, (3) samples of good, durable, dainty lace, and (4) make a list of the things which would govern your choice of undergarments. (5) How many undergarments of each type do you think it necessary for a girl of your age to have in her wardrobe?

## THE SLIP

The costume slip is planned for the foundation of the dress. It should be comfortable, loose and light in weight. The lines of the outer garment give a fitted silhouette, therefore the undergarments should conform to these lines. They should be fitted so that not a wrinkle or a line in them would be visible when the dress is worn. The slip hangs from the shoulders and serves as an underwaist and petticoat. The slip length should be an inch shorter than the dress with which it is to be worn, and the width at bottom

should be a little less than width of dress skirt. The hem of the slip should be carefully taken an length all around. Nothing mars one's appearance more than a slip showing below the skirt.

**I. Pattern:** For Junior 4-H girls or beginners a two-piece slip is suggested:



Advance No. 778  
Simplicity No. 1709.  
Du Barry No. 916B.  
McCall's No. 8728.

For Senior 4-H girls a pattern with four pieces is suggested:

Butterick No. 5880.  
Simplicity No. 1560.  
McCall's No. 332.

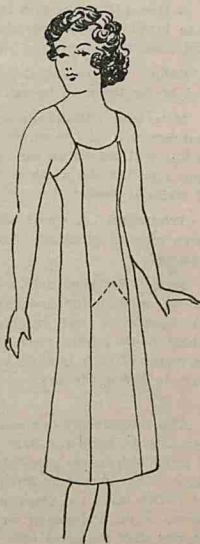
Each piece is cut on the straight of material. This gives an excellent fitting slip and one that wears well.

## II. Construction:

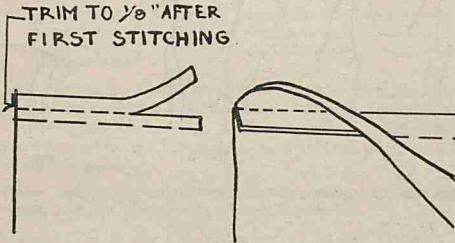
1. Study pattern, noting seam allowance, and notches for putting pattern together.
2. Check measurements with own to see if any alteration is necessary.
  - a. Bust. b. Hip.
  - c. Waist. d. Length.

Slip must be several inches larger than actual measurement for comfort in wearing.

3. Note where straight of pattern must go on straight grain of material.
4. Straighten edges of material. Press material so there is not a wrinkle in it.



5. Place material on a large table, smooth out perfectly flat.
6. Place pattern on material, secure with pins.
7. Mark all notches with colored thread or mark and cut outward.
8. Cut with good sharp scissors right on the pattern line.
9. Remove pattern and baste.
10. Try on and make any necessary adjustment.



*To make French seam:*

- (1) Pin the edges of the wrong sides together.
  - (2) Baste  $\frac{1}{4}$  inch from the edge.
  - (3) Stitch against the bastings.
  - (4) Remove the bastings.
  - (5) Trim off the edge about  $\frac{1}{8}$  inch from the stitching.
  - (6) Turn to the wrong side of the garment and crease the seam flat.
  - (7) Fold the garment so that the right sides are together, and crease.
  - (8) Baste about  $\frac{1}{8}$  inch from the edge or just at the edge of the first seam (which is now enclosed in the second).
  - (9) Stitch against the bastings.
  - (10) Remove the bastings and press.
12. Straps: A double fold of material like slip, not over  $\frac{3}{8}$  of an inch makes a nice strap. Place strap  $3\frac{1}{3}$  -  $4\frac{1}{2}$  inches from center of front and 3 - 4 inches from center back, according to size of person.
  13. Make slip shadow-proof by adding an extra piece of material on lower front panel of skirt.

### III. Finishes for Slip:

1. Seams—French fell. See directions above.
2. Top of slip.
  - (a) Narrow binding or hem which may be featherstitched.
  - (b) Narrow hem with lace whipped on.

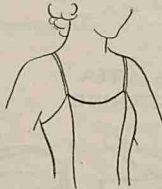


## (c) Shell edge.

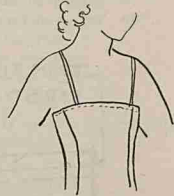
The top may be built up as illustration No. 1, pointed as in No. 2 with tiny straps, or straight across as in No. 3.



No. 1



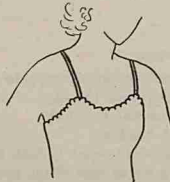
No. 2



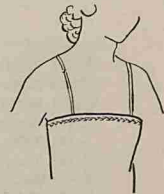
No. 3

*Finishes for top edge.*

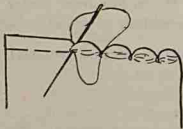
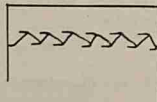
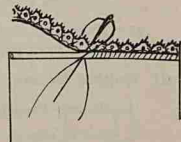
Narrow bias facing



Shell edge.

One-inch hem,  
featherstitched.

The shell is easier made on a curved or bias edge than when it is on a straight. Baste a quarter of an inch hem. At regular intervals a little over  $\frac{1}{4}$  of an inch apart bring the thread through to the top and take two stitches over to form shell.

Shell edge  
No. 1Featherstitch  
No. 2Rolled and Whipped  
Lace edge.  
No. 3

3. Lower edge of skirt—2 or 3 inch hem.  
To get the hem length put the slip on and with a yard stick measure up from the floor the desired length. Mark the lines with pins and then trim off any unevenness. Turn up the hem and finish with hemming stitch.

### SHORTS, STEP-INS OR FRENCH PANTIES

**I. Pattern:** Use a commercial pattern of suitable style and correct size.

Pictorial 8111	Simplicity 1923
Advance 906	Dubarry 1396B
Butterick 5456	

1. After pattern is selected study it carefully so that you will know what every mark, notch, or perforation indicates. Go over the pattern, studying every detail, being sure that you understand each piece of pattern and how it is to be placed on material, and how to put it together.
2. Check own measurements with pattern, make any alteration for length or width necessary in a practice pattern.
3. Place pattern on material, noting grain. Be sure that part of pattern that is due to be on straight grain is placed on the true grain.
4. Pin the pattern to material, taking up just as little of the material as possible with pin.
5. Mark all notches and perforations on material that will be needed.
6. Cut accurately right on pattern edge with keen sharp shears.

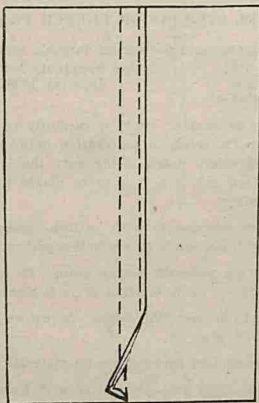
### II. Construction:

1. Remove pattern and baste the seam of each leg. Join the two legs together as per directions on pattern.
2. Try on. Make any alterations necessary to secure a good fit.
3. Finishes:
  - (a) Seams—flat fell is preferred because of comfort and tailored effect.
  - (b) Top—use finish suggested by pattern.
  - (c) Placket finish as pattern suggests.
  - (d) Lower edge—a narrow plain hem or either of the finishes on bottom of page 6.

#### *How to make a flat fell:*

- (1) Pin the edges of the wrong sides together.
- (2) Baste  $\frac{1}{2}$  inch from the edge.
- (3) Stitch against the bastings.
- (4) Remove the bastings and cut off the ends of the thread.
- (5) Press the seam open.
- (6) Hold one side of the seam back out of the way and trim off the other side to  $\frac{1}{8}$  inch.

- (7) Fold the wide edge over the narrow edge, measuring  $\frac{1}{4}$  inch from the stitching on the right side; turn the edge from you and baste as you turn.
- (8) Baste flat to the garment about  $\frac{1}{16}$  inch from the edge.
- (9) Stitch on the edge.
- (10) Remove all bastings and press.



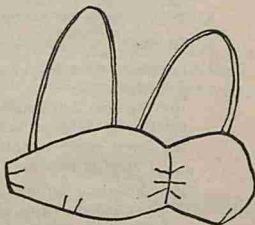
FLAT FELLED

NOTE: For your note book (1) cut from magazines, pictures of shorts and panties of different types, and (2) get samples of material suitable.

### BRASSIERE

Brassieres that fit well, are not always easy to buy, therefore it would seem advisable for every girl to learn to make them.

For brassiere select any pattern you like, preferably uplift style. Be sure that pattern will be comfortable and of correct size. Use material left from slip, other undergarments or any good firm material. A piece of elastic in the back or pieces in side seams will make the brassiere fit better. Always baste and fit brassiere before stitching.



Seams—Flat fell.

Top and Bottom—Bind, hem, or face.

Straps—narrow fold or cloth  $\frac{3}{8}$  inch wide.

Place  $3\frac{1}{2}$ — $4\frac{1}{2}$  inches from center front.

Place 3—4 inches from center back.

### SLEEPING GARMENTS

Whether nightgowns or pajamas are used for sleeping, it is necessary that they be roomy and comfortable to give added health and enjoyment to the wearer. Always remove and air at night underclothing which you wear during the day, and air the sleeping garments during the day.

#### Nightgown:

Although the nightgown as a sleeping garment has been replaced somewhat by the popular pajamas, there are many who prefer the nightgown. Both garments may be made sleeveless, with kimona sleeves, or set-in sleeves. The neckline and sleeves or armhole, may be cut any desired shape, but should correspond in finish. The seams are usually French for gowns, flat fell for pajamas. The gown may be made any length, governed generally by the popular style.

#### *Making the nightgown:*

1. Study pattern, observe directions for putting together, following directions. Open the pattern and observe that the neck is cut lower in the front than in the back and that the armhole, in the sleeveless style, is larger in front than in the back.
2. Cutting: Accuracy in straightening material, placing pattern on material and cutting. Mark all notches or perforations that will be needed while pattern is on the cloth.
3. Finishes:
  - a. Seams—French.
  - b. Neck—Fitted facing, color, or one of finishes on bottom of page 6.
  - c. Armhole—If sleeveless, use same finish as used at neck, otherwise kimona or set-in sleeve.
  - d. Bottom edge—Hem 2 or 3 inch hem.

#### *To prepare and apply a fitted facing:*

Place a piece of tissue paper over the edges to be faced. Outline the exact shape of the edge on the paper, then draw the outer edge of the facing the desired width and shape. Cut out the pattern, allowing 1 inch at seams. Place the pattern and cut the facing from the fabric, laying the center front and center back on a straight thread. Join seams with a plain seam and press open.

#### Sleeping Pajamas:

Select pattern of correct size. One or a two piece pattern may be used. Remember that pajamas of this type are intended for sleeping and that they must be roomy and comfortable. Puffy sleeves and wide legs are not suitable for sleeping pajamas.

#### *Material:*

Should be soft in texture, easily handled and easily laundered. Suitable materials are seersuckers, prints, muslins, percales, or other light weight cottons.

#### *Making the Pajamas:*

1. Study the pattern and check with own measurements. The tall girl should be careful that the crotch is long enough.

2. Place all of the pieces on the cloth and pin them in place before cutting any part. Place the large pieces first.
3. Cut right on the pattern edge—indicate all notches, perforations, and seam allowances.
4. Assemble as directed in pattern guide sheet. Baste right on seam allowance.
5. Use the flat fell in making the pants of pajamas, (see directions on pages 7 and 8).
6. Other finishes as given in direction sheet.

### JUDGING

After each group of articles is completed, set aside a definite time, and judge those garments. Judging your garments and those of other club members according to the score card below will make you familiar with the points of garments of high quality. Being familiar with these points will help you design and make better garments, and help you in selecting ready-made clothing.

#### \*SCORE CARD FOR UNDERGARMENTS

	<i>Perfect Score</i>
Material used, including trimmings (30 points)	
Hygienic aspects .....	10
Durability of materials .....	10
Laundering qualities .....	10
Workmanship (30 points)	
Choice and neatness of seams, hems, finishes, etc. ....	15
Perfection of stitching (hand or machine) .....	15
Design (20 points)	
Suitability, including protection, modesty and comfort .....	10
Beauty in line and color .....	5
Originality .....	5
General appearance (10 points)	
Cleanliness .....	5
Pressing .....	5
Relation of garment value to cost in time and money (10 points) .....	10
	100

### EXHIBITS

On completion of a unit all articles made should be exhibited either at a club, or an achievement day. Exhibits do much to bring up standards of workmanship. In an exhibit one girl sees how her work compares with another and just how it can be improved.

When exhibiting at a community, county or state event:

1. Have articles clean.
2. Have articles well pressed.
3. Have each article labelled with name, address, and name of club. This should be written on a piece of stiff cloth and sewed to the hem of the garment. Have edges 3 x 1½ inches.

\*Miscellaneous circular No. 90, U. S. Department of Agriculture.

**HOW MANY OF THE FOLLOWING QUESTIONS CAN YOU ANSWER?**

1. What articles of wearing apparel are most likely to restrict the body in its natural movements?
2. What happens if you wear round garters that are too tight, or bloomers that have elastic which is too tight?
3. What is normal body temperature?
4. How does the body keep the same temperature in cold weather?
5. Which is warmer, knitted cotton material or woven cotton material? Why?
6. Why is cotton practical for underclothing?
7. How much body moisture is given off daily in the form of perspiration?
8. Why then is it necessary for our underclothing to be made of materials which will launder easily?
9. If you cannot have a bath every day, what is the minimum number of times per week you should bathe?
10. How often do you think we should change our underclothing? A daily bath will keep our underclothing clean.
11. What should we do with our underclothes at night?
12. Why should we not sleep in any garment at night which has been worn during the day?
13. Describe a comfortable, healthful garment for sleeping?
14. Why should our underclothing for every day be made of inexpensive materials and with simple decorations?
15. List all of the characteristics which you think material should have to be suitable for underwear.

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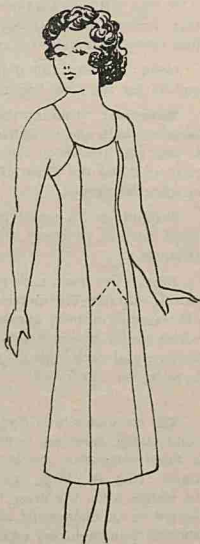
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2. Check measurements with own to see if any alteration is necessary.

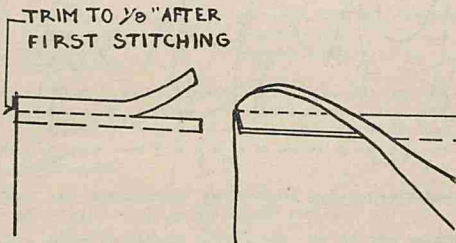
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6. Place pattern on material, secure with pins.
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8. Cut with good sharp scissors right on the pattern line.
9. Remove pattern and baste.
10. Try on and make any necessary adjustment.



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- (1) Pin the edges of the wrong sides together.
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  - (3) Stitch against the bastings.
  - (4) Remove the bastings.
  - (5) Trim off the edge about  $\frac{1}{8}$  inch from the stitching.
  - (6) Turn to the wrong side of the garment and crease the seam flat.
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  13. Make slip shadow-proof by adding an extra piece of material on lower front panel of skirt.

### III. Finishes for Slip:

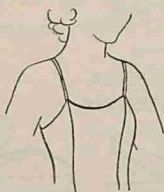
1. Seams—French fell. See directions above.
2. Top of slip.
  - (a) Narrow binding or hem which may be featherstitched.
  - (b) Narrow hem with lace whipped on.

## (c) Shell edge.

The top may be built up as illustration No. 1, pointed as in No. 2 with tiny straps, or straight across as in No. 3.



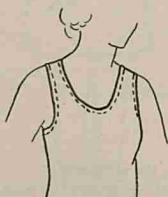
No. 1



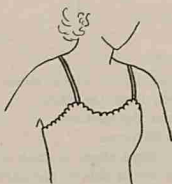
No. 2



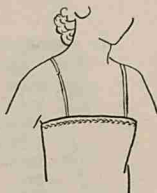
No. 3

*Finishes for top edge.*

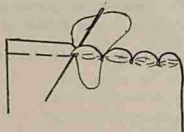
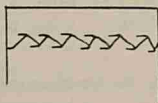
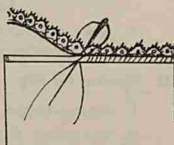
Narrow bias facing



Shell edge.

One-inch hem,  
featherstitched.

The shell is easier made on a curved or bias edge than when it is on a straight. Baste a quarter of an inch hem. At regular intervals a little over  $\frac{1}{4}$  of an inch apart bring the thread through to the top and take two stitches over to form shell.

Shell edge  
No. 1Featherstitch  
No. 2Rolled and Whipped  
Lace edge.  
No. 3

3. Lower edge of skirt—2 or 3 inch hem.

To get the hem length put the slip on and with a yard stick measure up from the floor the desired length. Mark the lines with pins and then trim off any unevenness. Turn up the hem and finish with hemming stitch.

### SHORTS, STEP-INS OR FRENCH PANTIES

**I. Pattern:** Use a commercial pattern of suitable style and correct size.

Pictorial 8111

Simplicity 1923

Advance 906

Dubarry 1396B

Butterick 5456

1. After pattern is selected study it carefully so that you will know what every mark, notch, or perforation indicates. Go over the pattern, studying every detail, being sure that you understand each piece of pattern and how it is to be placed on material, and how to put it together.
2. Check own measurements with pattern, make any alteration for length or width necessary in a practice pattern.
3. Place pattern on material, noting grain. Be sure that part of pattern that is due to be on straight grain is placed on the true grain.
4. Pin the pattern to material, taking up just as little of the material as possible with pin.
5. Mark all notches and perforations on material that will be needed.
6. Cut accurately right on pattern edge with keen sharp shears.

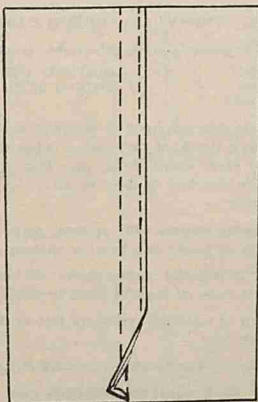
### II. Construction:

1. Remove pattern and baste the seam of each leg. Join the two legs together as per directions on pattern.
2. Try on. Make any alterations necessary to secure a good fit.
3. Finishes:
  - (a) Seams—flat fell is preferred because of comfort and tailored effect.
  - (b) Top—use finish suggested by pattern.
  - (c) Placket finish as pattern suggests.
  - (d) Lower edge—a narrow plain hem or either of the finishes on bottom of page 6.

#### *How to make a flat fell:*

- (1) Pin the edges of the wrong sides together.
- (2) Baste  $\frac{1}{2}$  inch from the edge.
- (3) Stitch against the bastings.
- (4) Remove the bastings and cut off the ends of the thread.
- (5) Press the seam open.
- (6) Hold one side of the seam back out of the way and trim off the other side to  $\frac{1}{8}$  inch.

- (7) Fold the wide edge over the narrow edge, measuring  $\frac{1}{4}$  inch from the stitching on the right side; turn the edge from you and baste as you turn.
- (8) Baste flat to the garment about  $\frac{1}{16}$  inch from the edge.
- (9) Stitch on the edge.
- (10) Remove all bastings and press.



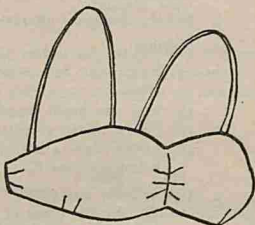
FLAT FELLED

NOTE: For your note book (1) cut from magazines, pictures of shorts and panties of different types, and (2) get samples of material suitable.

### BRASSIERE

Brassieres that fit well, are not always easy to buy, therefore it would seem advisable for every girl to learn to make them.

For brassiere select any pattern you like, preferably uplift style. Be sure that pattern will be comfortable and of correct size. Use material left from slip, other undergarments or any good firm material. A piece of elastic in the back or pieces in side seams will make the brassiere fit better. Always baste and fit brassiere before stitching.



Seams—Flat fell.

Top and Bottom—Bind, hem, or face.

Straps—narrow fold or cloth  $\frac{3}{8}$  inch wide.

Place  $3\frac{1}{2}$ — $4\frac{1}{2}$  inches from center front.

Place 3—4 inches from center back.

### SLEEPING GARMENTS

Whether nightgowns or pajamas are used for sleeping, it is necessary that they be roomy and comfortable to give added health and enjoyment to the wearer. Always remove and air at night underclothing which you wear during the day, and air the sleeping garments during the day.

#### Nightgown:

Although the nightgown as a sleeping garment has been replaced somewhat by the popular pajamas, there are many who prefer the nightgown. Both garments may be made sleeveless, with kimona sleeves, or set-in sleeves. The neckline and sleeves or armscye, may be cut any desired shape, but should correspond in finish. The steams are usually French for gowns, flat fell for pajamas. The gown may be made any length, governed generally by the popular style.

#### *Making the nightgown:*

1. Study pattern, observe directions for putting together, following directions. Open the pattern and observe that the neck is cut lower in the front than in the back and that the armscye, in the sleeveless style, is larger in front than in the back.
2. Cutting: Accuracy in straightening material, placing pattern on material and cutting. Mark all notches or perforations that will be needed while pattern is on the cloth.
3. Finishes:
  - a. Seams—French.
  - b. Neck—Fitted facing, color, or one of finishes on bottom of page 6.
  - c. Armscye—If sleeveless, use same finish as used at neck, otherwise kimona or set-in sleeve.
  - d. Bottom edge—Hem 2 or 3 inch hem.

#### *To prepare and apply a fitted facing:*

Place a piece of tissue paper over the edges to be faced. Outline the exact shape of the edge on the paper, then draw the outer edge of the facing the desired width and shape. Cut out the pattern, allowing 1 inch at seams. Place the pattern and cut the facing from the fabric, laying the center front and center back on a straight thread. Join seams with a plain seam and press open.

#### Sleeping Pajamas:

Select pattern of correct size. One or a two piece pattern may be used. Remember that pajamas of this type are intended for sleeping and that they must be roomy and comfortable. Puffy sleeves and wide legs are not suitable for sleeping pajamas.

#### *Material:*

Should be soft in texture, easily handled and easily laundered. Suitable materials are seersuckers, prints, muslins, percales, or other light weight cottons.

#### *Making the Pajamas:*

1. Study the pattern and check with own measurements. The tall girl should be careful that the crotch is long enough.

2. Place all of the pieces on the cloth and pin them in place before cutting any part. Place the large pieces first.
3. Cut right on the pattern edge—indicate all notches, perforations, and seam allowances.
4. Assemble as directed in pattern guide sheet. Baste right on seam allowance.
5. Use the flat fell in making the pants of pajamas, (see directions on pages 7 and 8).
6. Other finishes as given in direction sheet.

### JUDGING

After each group of articles is completed, set aside a definite time, and judge those garments. Judging your garments and those of other club members according to the score card below will make you familiar with the points of garments of high quality. Being familiar with these points will help you design and make better garments, and help you in selecting ready-made clothing.

#### \*SCORE CARD FOR UNDERGARMENTS

	<i>Perfect Score</i>
Material used, including trimmings (30 points)	
Hygienic aspects .....	10
Durability of materials .....	10
Laundering qualities .....	10
Workmanship (30 points)	
Choice and neatness of seams, hems, finishes, etc. ....	15
Perfection of stitching (hand or machine) .....	15
Design (20 points)	
Suitability, including protection, modesty and comfort .....	10
Beauty in line and color .....	5
Originality .....	5
General appearance (10 points)	
Cleanliness .....	5
Pressing .....	5
Relation of garment value to cost in time and money (10 points) .....	10
	100

### EXHIBITS

On completion of a unit all articles made should be exhibited either at a club, or an achievement day. Exhibits do much to bring up standards of workmanship. In an exhibit one girl sees how her work compares with another and just how it can be improved.

When exhibiting at a community, county or state event:

1. Have articles clean.
2. Have articles well pressed.
3. Have each article labelled with name, address, and name of club. This should be written on a piece of stiff cloth and sewed to the hem of the garment. Have edges 3 x 1½ inches.

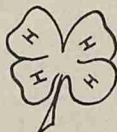
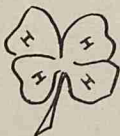
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\*Miscellaneous circular No. 90, U. S. Department of Agriculture.

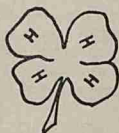
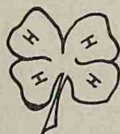
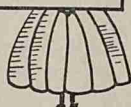
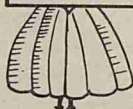
**HOW MANY OF THE FOLLOWING QUESTIONS CAN YOU ANSWER?**

1. What articles of wearing apparel are most likely to restrict the body in its natural movements?
2. What happens if you wear round garters that are too tight, or bloomers that have elastic which is too tight?
3. What is normal body temperature?
4. How does the body keep the same temperature in cold weather?
5. Which is warmer, knitted cotton material or woven cotton material? Why?
6. Why is cotton practical for underclothing?
7. How much body moisture is given off daily in the form of perspiration?
8. Why then is it necessary for our underclothing to be made of materials which will launder easily?
9. If you cannot have a bath every day, what is the minimum number of times per week you should bathe?
10. How often do you think we should change our underclothing? A daily bath will keep our underclothing clean.
11. What should we do with our underclothes at night?
12. Why should we not sleep in any garment at night which has been worn during the day?
13. Describe a comfortable, healthful garment for sleeping?
14. Why should our underclothing for every day be made of inexpensive materials and with simple decorations?
15. List all of the characteristics which you think material should have to be suitable for underwear.

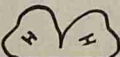




# The School Costume



NORTH CAROLINA STATE COLLEGE OF  
AGRICULTURE AND ENGINEERING AND  
U. S. DEPARTMENT OF AGRICULTURE, COOPERATING  
N. C. AGRICULTURAL EXTENSION SERVICE  
I. O. SCHAUB, DIRECTOR  
STATE COLLEGE STATION  
RALEIGH



KCM

# THE SCHOOL COSTUME

By

WILLIE N. HUNTER, *Extension Specialist in Clothing*  
and

JULIA McIVER, *Assistant Extension Specialist in Clothing*

The school outfit is the most important outfit in a Club girl's wardrobe. For eight or nine months, five days out of every seven, she will wear a school dress. It is only reasonable then, that she will want her school clothes to be her most serviceable, becoming, and comfortable clothes.

The Club girl, now, has a foundation of the principles of sewing which should carry her through many difficult problems. But in this year, her main problem will be to select and make for herself an attractive school costume, with a wise selection of materials both for the dress and under garments.

In this year's work, she will be confronted with these three questions:

1. What should be the characteristics of a school outfit?
2. What should be avoided in a school costume?
3. Why is cotton especially suited for school?

If she answers correctly, her answers will go something like this: "Going to school is a business and a business dress must be suitable in color and design, serviceable and becoming to the wearer. The well-dressed girl never wears her old afternoon or party dresses at school or home, unless they are made over so that they will be appropriate for that use. She cannot be well-dressed unless she wears simple, neat, inconspicuous, and dainty under garments. Cotton is desirable for the school dress because it is less expensive, easier to sew, and cleans easily."

## THE SCHOOL DRESS

### A. Material:

Materials are usually judged by the appearance and feeling. Examine the cloth by holding it up to the light to determine if the weave is even and close, and if the material is even-sized. Compare the lengthwise and crosswise threads. A fabric in which the sets of thread are almost equal in size generally wears well.

1. Use material of good laundering qualities, such as gingham, cotton broadcloth, percale, linen, pique or indianhead. Cotton is very appropriate, but should be shrunk before making.

#### *Shrinking of cotton material:*

One of the most satisfactory ways of shrinking cotton material is to place the folded piece of material in a tub of luke-warm water and leave for several hours. The material must be thoroughly wet. If the material is not wrung in any way, but hung in folds, it will dry without wrinkling

and requires little or no pressing. The more care taken in hanging the material evenly the better condition it will be in and the less pressing it will require.

In ironing, see that the iron always follows the threads of the material straight across, or up and down the selvage. It is important to keep the warp and woof threads straight to prevent difficulties in placing a pattern on the grain of the material.

2. Weave:

The weave should be close and firm. Fancy weaves are inappropriate for school.

3. Color:

Select colors which are most becoming to the wearer. Everything that surrounds us has color. Often it is color which makes an object attractive or displeasing. This is especially true of clothing. Therefore, in order to be well-dressed, a person needs to analyze her own coloring and the color of materials; to choose and combine materials which harmonize and are appropriate and becoming to her type.

Bright light colors tend to increase the size of the wearer. There are colors which give depth to eyes, shine to hair and clearness and color to skin.

(See lesson sheet on color.)

4. Design of Material:

Dots, figures, checks, stripes, plaids, etc., make the design or pattern on the cloth. Large checks and plaids and other large designs tend to make the person appear larger, while stripes have a slenderizing effect. (See lesson on line and design.)

NOTE: For your scrap book:

1. Find samples of materials and colors suitable for a school dress.
2. Find a picture of a girl with dress that would increase one's height.
3. Find a picture of a girl with dress that would make her appear heavier.

**B. Pattern:**

1. The pattern should be suited to the material, occasion and wearer. It should be simple and becoming. Fancy, fluffy designs, fragile trimmings and materials are out of place at school. A simple one- or two-piece pattern, sleeveless or with set-in or raglan sleeves is desirable.
2. Study of dress pattern:
  - a. Study of pattern envelope.
  - b. Select pieces to be used, put others back in envelope.
  - c. Identify all marks on the pattern such as,
    - (1) Placing on fold.
    - (2) Placing on straight of material.
    - (3) Darts, seam allowances, notches, pockets, buttons, etc.

d. Shapes of various pieces of pattern.

- (1) What is the difference in back and front of pattern. Which is wider?
- (2) How does the front of armseye differ from the back of armseye? Measure around armhole of dress and around top of sleeve. Are the measures the same? Why should the sleeve be larger than the armhole?

3. Testing Pattern.

a. Pin pattern together, try on, and see:

- (1) Is the width of pattern correct across the bust?
- (2) Is the width of shoulder correct?
- (3) Is the pattern right size at hip line?
- (4) Is the pattern long enough to have a hem?
- (5) Do all dimensions, seams, tucks, belts, pockets, etc., come at right place on figure?
- (6) Are the sleeves long enough when the arm is bent at elbow?
- (7) Is shape and depth of neck correct?

b. Test pattern with own measurements.

4. Steps in Making.

- a. Make all necessary alterations on pattern, straighten material. If necessary press material and pattern to free from wrinkles.
- b. Place all of pattern on material before cutting, following chart in pattern envelope. Be careful to note grain of material on each piece of pattern.
- c. Pin all of pattern on material, so as to save all material possible.
- d. Cut, using long even strokes with scissors. Follow exact line of pattern, do not allow nor take from.
- e. Mark notches and all indications with white thread or one of contrasting color.
- f. Basting: Start with waist,
  - (1) Baste in all darts, hems, or closings.
  - (2) Baste all up and down seams.
  - (3) Baste skirt, pin up lower hem.
  - (4) Baste skirt and waist together.
- g. Fit the dress and make necessary alterations.

**Helps in Fitting—**

1. The straight, lengthwise thread of the cloth should run down center front and back. Straight crosswise thread should run straight across shoulders, chest, hips, and across top of arm. Lifting or letting out seams at shoulder and placing darts at underarm seam will bring these lines into position.
2. If garments swing to the front, a dart placed on the front piece under the arm will lift the side. Another dart placed right below the waist line will also help.

3. If armseye is too small, trim carefully. If armseye is too large, take underarm seam deeper, and possibly shoulder seam. Sleeve should join waist of dress in a line even with the point of the shoulder. The armseye line should not extend out over this point, as it detracts from the appearance of the garment.
4. Be sure the sleeve is cut on the straight of the goods. The way the sleeve is basted into the garment will determine how well it will fit. First, match notches in sleeve and in armseye. Hold the sleeve toward you while pinning and basting it in. If there is too much fullness to fit into the armseye, ease it by pushing it along with the thumb of the left hand while basting. Never allow the sleeve to be gathered if it is supposed to be a plain, smooth fitting sleeve. Much of the necessary fullness can be eased in so that it will never show. Sleeves fit better if they are put in with a plain seam (overhanded or a false French seam. A regular French seam should not be used in the armseye, as it makes the sleeve draw).
5. Shoulder seams should be on very top of shoulder except in following case: If shoulders are inclined to stoop, place shoulder seam back a little.
6. Stitch and finish seams in manner best suited to material. (Leader or home agent will give instructions with this.)
7. Hem by hand.
8. Remove all bastings, tie threads, press the dress and hang on dress hanger.

#### **Undergarments:**

Undergarments should be:

1. Of materials which are inexpensive, launder well, and to which dresses will not cling.
2. Of white or dainty colors which will look well after several washings.
3. Simple in design, harmonizing with the lines of the human figure.
4. Finished at flat as possible, since the undergarments are a foundation for the dress.
5. Designed for health and comfort.

Steps in Making: (See underwear lesson sheet.)

NOTE: Find pictures and samples of materials suitable for school underwear, and paste in scrap book.

#### **ACCESSORIES**

##### **School Hat:**

A simple, durable sport hat is suited for school. The hat should harmonize with the school coat. Felt hats for winter are found to be very satisfactory. Fabric hats, such as tams, berets, are easy to make and often can be made from scraps left from dresses and coats. These are becoming to most girls. A hat is a frame for the face and becomingness is essential.

### School Shoes:

The fit of shoes has much to do with a good disposition and work done at school. Therefore, care and thought should be given to the selection of shoes. The color of shoes should harmonize with the school coat. They should have a straight inner line, with toe broad enough to let the toes rest flat on the sole, and long enough not to cramp the foot, and medium heel with a good base which allows one to stand in normal position.

Dark leather oxfords of black or brown are good selections. If shoes are bought for service, it does not pay to buy cheap ones.

Find illustrations which show effect of shoes on posture.

### Stockings:

When buying stockings, it is economical to purchase at least two pairs alike. If one of each pair wears out, there will still be two to make a pair which may last for some time. In buying silk hose one often pays more for appearance than for service. For example: chiffon hose cost more than the service weight, and do not last so long.

Frequent and careful washing is the surest way to lengthen the life of hose. Perspiration and soil injure the fiber; therefore, stockings will last longer if washed after each wearing. They should never be put away soiled.

In case of pulled threads in stockings, the loop should be drawn to the wrong side and tied. As soon as a hole or worn place develops, it should be darned at once. Many runs in stockings can be prevented by drawing them on with care.

NOTE: Find pictures of school shoes and hose with prices for your scrap book.

### Gloves:

Gloves should be simple in design, as over-decorated ones which have insets or rufflings of contrasting colors, fancy cuffs, and extreme stitchings may be faddish, but not correct for school or general wear. They may be chosen to be good-looking, and at the same time to keep the hands warm, give service, and harmonize in style, color and texture with the rest of the ensemble.

### The Purse:

In selecting the purse consider the purpose for which it is to be used and then choose one which will harmonize with the dress or coat in color and fabric, or with the hat, shoes and gloves. It is a good plan to select a fabric, such as leather, and a color, such as tan, beige, brown or black, that can be carried with most of a girl's school or dress clothes.

*Check the construction processes you have used or learned this year:*

#### SEAMS:

Self-finished plain  
Fake French  
French  
Flat fell  
Standing fell  
Welt

DARTS  
PLACKETS  
BANDS AND YOKES  
BOUND BUTTONHOLES  
SEWING ON BUTTONS

**FACINGS:**

Bias  
Straight  
Fitted

**PATTERNS:**

Buying  
Fitting  
Altering

**PREPARATION OF MATERIAL:**

By shrinking  
Applying lace and  
embroidery

**POCKETS:**

Set-in  
Patch

**SHIRRING**

**TUCKS**

**PLEATS:**

Side  
Box

**SLEEVES:**

Kimono  
Raglan  
Epaulet  
Set-in

**Assignment for Scrap Book:**

1. How many school dresses does a girl of your age need per year?
2. How many protective garments, such as coats, sweaters, rain coats, does a girl need per year?
3. How many undergarments?
4. What accessories and how many of each?

Find illustration of each of the above and mount in note book, with estimated cost of each.

In selecting coats, hats, shoes and other accessories, remember that they will have to be worn with more than one outfit, and that colors must be chosen with much care.

# 4-H Clothing Record Book

---

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

COUNTY \_\_\_\_\_



NAME OF CLUB \_\_\_\_\_

Age \_\_\_\_\_ No. years a 4-H Club Member \_\_\_\_\_

Year of Project:      1st      2nd      3rd      4th      5th

County Home Demonstration Agent \_\_\_\_\_

Do you live on a farm? \_\_\_\_\_

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NORTH CAROLINA STATE COLLEGE OF AGRICULTURE AND ENGINEERING  
AND  
U. S. DEPARTMENT OF AGRICULTURE, COOPERATING  
N. C. AGRICULTURAL EXTENSION SERVICE  
I. O. SCHAUB, *Director*  
STATE COLLEGE STATION  
RALEIGH



#### 4-H CLOTHING PROJECT REQUIREMENTS

1. Each member shall be from 10 to 20 years of age, inclusive.
2. Each member shall bring in an enrollment card signed by parent after a discussion of project.
3. Each member is required to do her own work. Rules fully explained by agent.
4. Each member take part in club meetings and all other club activities, such as exhibits, achievement day.
5. Each member should keep an illustrated clothing note book.
6. Each member should learn to judge articles in a required unit when completed as to workmanship, neatness, appropriateness.
7. Each member should keep a record of cost of material used, of time spent in sewing, and a comparison of article made with ready-made as to cost and durability.
8. Each club girl should know what she is saving in terms of dollars and cents by doing her own clothing work.
9. Each member shall attend all club meetings if possible, and be on time.
10. Each member is required to keep health score in health record book.
11. Each member on completion of project is required to write a story of "What My Club Work Has Meant to Me."
12. Record books should be graded by Home Agent or Leader. Example: A—excellent, B—good, C—fair, D—poor.

## 4-H CLOTHING RECORD BOOK

The record book is an important part of the clothing project. By means of this record the club girl knows what she has accomplished in club work and the costs involved. She knows how much has been spent for her clothes during the club period. She knows the expense involved in the upkeep of her clothing. It is suggested that the club girls budgeted wardrobe be illustrated in her scrap book. Write information as to the number of each garment she thinks she needs. The record book keeps the record of garments actually bought, their cost, whether made at home or bought ready-made, the cost of upkeep. It indicates other 4-H activities participated in during the club year. The record book will be interesting and valuable to the girl if her records are complete. It is through records of this type that club honors are awarded, such honors as 4-H National Camp at Washington, 4-H Club Congress at Chicago, scholarships, and a number of other prizes.

### GENERAL APPEARANCE

If the 4-H Club girl is to appear at her best at all times, her clothing must be comfortable, harmonious, appropriate, and becoming. She must be immaculately groomed and glowing with health to attain the goals set for her in club work.







## GENERAL APPEARANCE—SCORE CARD

	PERFECT SCORE	OWN SCORE
<b>I. PERSON</b>		
<b>1. GROOMING</b> .....	<b>20</b>	
Hair—brushed, glossy, clean, no dandruff, healthy, becomingly arranged.....	4	
Teeth—clean, no tartar, free from cavities.....	3	
Nails—clean, sensibly trimmed, no peeling off of polish.....	4	
Mouth—breath sweet, not offensive.....	2	
Body—clean and free from odors.....	2	
Complexion—cosmetics carefully chosen to harmonize with personal coloring and applied in small quantities (if used at all). Face cleaned at night, kept cleaned and free from black- heads, clear and smooth.....	4	
Eyebrows—Natural line, stray hairs plucked.....	1	
<b>2. POSTURE</b> .....	<b>15</b>	
Posture and carriage good.....	15	
<b>II. CLOTHING</b>		
<b>1. OUTER GARMENTS</b> .....	<b>35</b>	
Fit of garments.....	6	
Appropriate to season and occasion.....	5	
Comfort and protection.....	4	
Cleaned and pressed, free from powder, dust, lint, etc.....	5	
Becoming in color and design.....	5	
Rips and tears mended.....	5	
Individuality and style.....	5	
<b>2. UNDERGARMENTS</b> .....	<b>15</b>	
Clean and fresh.....	10	
Shoulder straps clean and held in place.....	5	
<b>3. ACCESSORIES</b> .....	<b>15</b>	
Shoes—cleaned and polished, heels built-up, properly fitted, sufficient length to allow the foot to lie naturally, ample breadth for toe to spread, a straight inner line, a snugly fitted instep, and medium low heels.....	6	
Hose—clean and mended, seams worn straight.....	2	
Hats—cleaned, brushed, harmonizing with costume.....	2	
Gloves—clean.....	2	
Hand bag—harmonizing with outfit.....	2	
Scarfs, collars, and cuffs—clean and fresh.....	1	
<b>TOTAL</b> .....	<b>100</b>	

1. Give date project was: Started \_\_\_\_\_
2. Give date project was: Completed \_\_\_\_\_
3. Name of local leader \_\_\_\_\_
4. Give number of articles made by you which were exhibited at:  
Local meetings \_\_\_\_\_  
County meetings \_\_\_\_\_  
State meetings \_\_\_\_\_  
National meetings \_\_\_\_\_  
Fairs \_\_\_\_\_  
Prizes won \_\_\_\_\_
5. Did you participate in a judging contest? \_\_\_\_\_  
Kind \_\_\_\_\_ Place Held \_\_\_\_\_ Rank \_\_\_\_\_
6. Give number of club demonstrations held \_\_\_\_\_  
Place given \_\_\_\_\_ No. present \_\_\_\_\_  
Give number of team demonstrations held \_\_\_\_\_  
Place meeting held \_\_\_\_\_ Rank \_\_\_\_\_
7. Give number of other club members helped during year \_\_\_\_\_
8. Give number of meetings attended:  
Local \_\_\_\_\_ County \_\_\_\_\_ Achievement Days \_\_\_\_\_  
Camps \_\_\_\_\_ Short Courses \_\_\_\_\_ Others \_\_\_\_\_
9. Were you in a Dress Revue \_\_\_\_\_ Local \_\_\_\_\_ County \_\_\_\_\_  
State \_\_\_\_\_ National \_\_\_\_\_
10. What projects, other than clothing if any, did you carry this year? \_\_\_\_\_  
\_\_\_\_\_

## ARTICLES MADE

---

First Year of Project: \_\_\_\_\_

---

Second Year: \_\_\_\_\_

---

Third Year: \_\_\_\_\_

---

Fourth Year: \_\_\_\_\_

---

## COST OF OWN CLOTHING

First Year \_\_\_\_\_

Second " \_\_\_\_\_

Third " \_\_\_\_\_

Fourth " \_\_\_\_\_



## THE CLUB PLEDGE

### I PLEDGE:

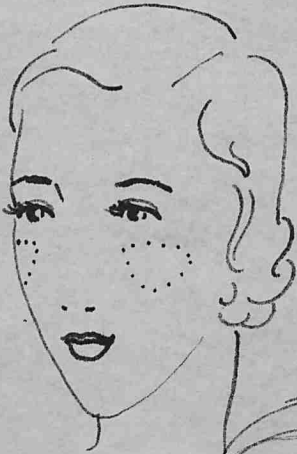
*My Head to clearer thinking;*  
*My Heart to greater loyalty;*  
*My Hands to larger service; and*  
*My Health to better living for*  
*My Club, my Community, and my Country.*

---

### THE CLUB MOTTO:

*"To Make the Best Better."*

# PLATE NO. 2 MAKE-UP



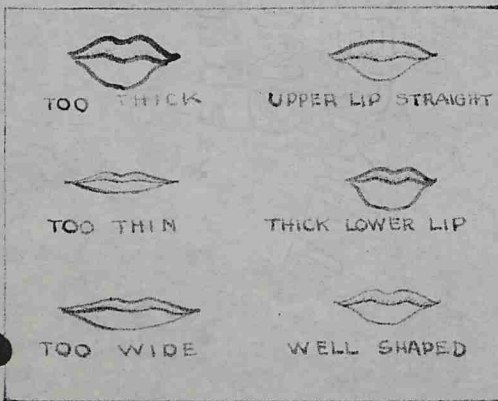
FACE TOO LONG  
APPLY ROUGE FROM  
NOSE OUTWARD



FACE TOO WIDE  
APPLY ROUGE  
CHEEKBONES DOWNWARD



FACE OVAL  
APPLY ROUGE  
ALONG NATURAL COLOR



KEEP ROUGE AWAY FROM  
EXPRESSION LINES

PLATE NO. 1  
COIFFURE



ANNUAL 4H CLUB

DRESS REVIEW



STATE COLLEGE

1939

"Clothes that are suitable, appropriate and beautiful help us express the best in ourselves and are a means of giving pleasure to those about us."

-----  
DRESS REVIEW

October 6, 1939

In Charge: Miss Willie N. Hunter, Miss Julia McIver,  
State Extension Specialists in Clothing.

Judges: Mrs. Lawrence Lohr, former Assistant State  
Home Economics Supervisor, Raleigh.

Miss Ruth Current, State Home Demonstration  
Agent, Raleigh.

Mr. W. J. Hudson, Jr., Assistant Manager,  
Hudson-Belk Company, Raleigh.

Music: State College Orchestra  
Miss Inez Dudley

Welcome: Miss Frances MacGregor, Assistant State  
4-H Club Leader, Raleigh.

## COUNTIES AND PARTICIPANTS

Miss Julia McIver, Presiding

### I. Wash (tub material) dress or suit for school or sport

- |       |               |   |                          |
|-------|---------------|---|--------------------------|
| 1.    | Alamance      | - | Dorothy Mann             |
| 2.    | Caldwell      | - | Mabel Sherrill           |
| 3.    | Cherokee      | - | June Kembrough           |
| 4.    | Cherokee      | - | Gwendolyn Stalcup        |
| 5.    | Chowan        | - | Ica Mae Stallings        |
| 6.    | Gaston        | - | Aleen Elizabeth Kendrick |
| 7.    | Gates         | - | Nell Louise Carter       |
| ✓ 8.  | Moore         | - | Alice Maness             |
| 9.    | Northampton   | - | Elizabeth Moore          |
| 10.   | Pamlico       | - | Nellie Watson            |
| ✓ 11. | Pasquotank    | - | Janet Meade              |
| 12.   | Rutherfordton | - | Edna Whitesides          |
| 13.   | Surry         | - | Ruth Wood                |
| 14.   | Swain         | - | Kathleen Patton          |
| 15.   | Vance         | - | Annie Mae Dickerson      |
| 16.   | Wake          | - | Jessie Ruth Mills        |
| 17.   | McDowell      | - | Doris Noblitt            |

II. Wool dresses, suits, or ensembles for school,  
sport, or street wear.

- |     |             |   |                       |
|-----|-------------|---|-----------------------|
| 1.  | Alexander   | - | Christine Zachary     |
| 2.  | Anson       | - | Betty Moore           |
| 3.  | Bladen      | - | Anita Johnson         |
| 4.  | Chatham     | - | Evelyn Rives          |
| 5.  | Craven      | - | Louise Hatcher        |
| 6.  | Durham      | - | Emma Lou Lloyd        |
| 7.  | Edgecombe   | - | Lula Mae Bryant       |
| 8.  | Hoke        | - | Yvonne Baucom         |
| 9.  | Iredell     | - | Jeanne Mason          |
| 10. | Jackson     | - | Ira Mae Holden        |
| 11. | Mecklenburg | - | Mary Frances Grier    |
| 12. | Nash        | - | Eunice Fisher         |
| 13. | Onslow      | - | C. Corinne Hargett    |
| 14. | Pamlico     | - | Hilda Sadler          |
| 15. | Pender      | - | Lois Peterson         |
| 16. | Pitt        | - | Doris Buck            |
| 17. | Polk        | - | Ruby Gibson           |
| 18. | Richmond    | - | Myrtle Louise Caulder |
| 19. | Sampson     | - | Marie Powell          |
| 20. | Stanly      | - | Velma Lambert         |
| 21. | Wilkes      | - | Etta Gray Mayberry    |

III. Best dress or ensemble including dress.

- |    |             |   |                      |
|----|-------------|---|----------------------|
| 1. | Gaston      | - | Dorothy Lou Falls    |
| 2. | Hoke        | - | Lois Alexander       |
| 3. | Johnston    | - | Matilda Vail Whitley |
| 4. | Lenoir      | - | Pauline Taylor       |
| 5. | New Hanover | - | Frances Heidt        |
| 6. | Surry       | - | Ruth Morris          |
| 7. | Wilson      | - | Jonnie Faye Barnes   |

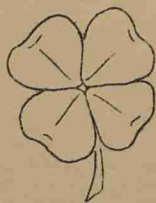
IV. Informal party dress.

- |     |            |   |                    |
|-----|------------|---|--------------------|
| 1.  | Carteret   | - | Belva Lewis        |
| ✓2. | Caswell    | - | Jane Ruth Pleasant |
| 3.  | Catawba    | - | Frances Whitener   |
| ✓4. | Cumberland | - | Eloise McLaurin    |
| 5.  | Granville  | - | Willie Mae Daniel  |
| 6.  | Guilford   | - | Betsy Neil Hammer  |
| 7.  | Robeson    | - | Hester Roberts     |

Introduction of Judges: Miss Willie N. Hunter.

Presentation of Awards: Miss Ruth Current.

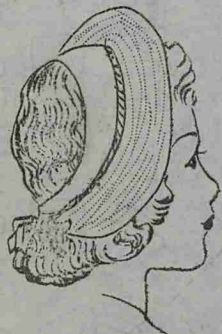




OPEN TOP CROWN HAT

Crown

Cut a band length of head-size, plus 1" for seams, 4" wide in front, taper down to 1" in back. Take three darts in front to make crown fit head. (See Ill.) Make a lining using same pattern. Place top and lining with right sides together and seams matching. Stitch around top.



(Center front of brim. Place on bias fold.)

Cut two sections of material for outside and cut two more sections of unbleached muslin for interlining. Place the two outside sections together (right side to right side) and then place one muslin section on top and one on bottom. Stitch these four sections together around the outside edge. Trim muslin seam allowance close to stitching. Close back seam, carefully matching seams of edge. Open, turn, and press. Finish brim with rows of stitching about 1/4" apart to decorate and make firm.

To Join Brim to Crown:

Place center back and front of crown on center back and front of head-size brim. Stitch together. Trim with 1" band of ribbon, bias fold of fabric, or cord.

Back Seam

Make Straps 1 inch apart here

1/4 inch apart here so it will fit

Back Seam

Back Seam

Back Seam

Back Seam

Back Seam

Back Seam

Back Seam

Back Seam

COOPERATIVE EXTENSION WORK  
IN  
AGRICULTURE AND HOME ECONOMICS  
STATE OF NORTH CAROLINA

NORTH CAROLINA STATE COLLEGE OF  
AGRICULTURE AND ENGINEERING  
NORTH CAROLINA COUNTIES AND  
UNITED STATES DEPARTMENT OF  
AGRICULTURE COOPERATING

EXTENSION SERVICE  
HOME DEMONSTRATION WORK

February 26, 1940

Dear Agents:

The 1940 4-H Club uniform is the same as last year. Let's have every detail conform to the specifications:

Pattern: Advance No. 2246.

Dress: Green Broadcloth.

Collar and Facing: White Broadcloth.

Belt; 3/4" white simulated patent leather.

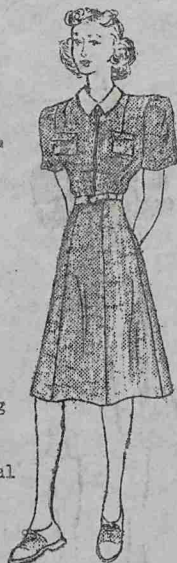
Slide Fastener: Use 13" for sizes 10 - 12

Use 14" for sizes 14 - 18

Use 15" for sizes 20 and over.

Sleeve Lengths: White pearl. If not available in local stores, these can be made by sewing two buttons 3/8" in diameter together, leaving about 1/4" shank between.

Slide Fastener Pull: This may be secured from the National Committee on Boys and Girls Club work, 56 E. Congress Street, Chicago, Illinois.



The pattern,\* Green and white broadcloth, green thread, white belt, slide fastener and white pearl buttons for cuff links may be secured from E. M. Holt Textile Co., Box 819, Burlington, N. C.

Complete directions for making and finishing will be found on the Guide Sheet which comes with the pattern.

A white hat and a pair of comfortable, white walking shoes complete the outfit.

All girls attending 4-H State Short Course are required to wear uniforms. Many girls make their uniforms as part of a clothing project, although this is not a requirement.

The 4-H Boys Uniform consists of a white shirt, white duck trousers, black shoes, black tie, and black belt.

Sincerely yours,

Willie N. Hunter  
Extension Specialist in Clothing  
Julia McIver, Assistant.



\*Contrary to an earlier announcement the Holt Company will handle pattern.

## UNDERWEAR FOR 4-H CLUB GIRLS

- I - Why Underclothing is Important: Simple garments of good material and workmanship are distinctive and individual, and are conducive to good health. The appearance of the top clothing is dependent upon the choice of the garments underneath, therefore a well dressed girl is always particular about her underclothing. Underwear is worn to protect the body from coming in direct contact with outer garments and to form a foundation for the outer garments. Care should be taken always to select healthful clothes. A true 4-H girl always chooses simple garments beautifully made rather than tawdy, faded, cheap underclothing. Underwear has a direct effect on health.
- 1 - What articles of wearing apparel are most likely to restrict the body in its natural movements.
  - 2 - What happens if you wear round garters that are too tight, or bloomers that have elastic which is too tight?
  - 3 - What is normal body temperature?
  - 4 - How does the body keep the same temperature in cold weather?
  - 5 - Which is warmer, knitted cotton material or woven cotton material? Why?
  - 6 - Why is cotton practical for underclothing?
  - 7 - How much body moisture is given off daily in the form of perspiration?
  - 8 - Why then is it necessary for our underclothing to be made of materials which will launder easily?
  - 9 - If you cannot have a bath every day what is the minimum number of times per week you should bathe?
  - 10 - How often do you think we should change our underclothing? A daily bath will keep our underclothing clean.
  - 11 - What should we do with our underclothes at night?
  - 12 - Why should we not sleep in any garment at night which has been worn during the day?
  - 13 - Describe a comfortable, healthful garment for sleeping?
  - 14 - Why should our underclothing for every day be made of inexpensive materials and with simple decorations?
  - 15 - List all of the characteristics which you think material should have to be suitable for underwear.
  - 16 - Look over the samples of cotton materials in your leaders' illustrative material and see which of these samples have the qualities you have named.
  - 17 - Select the one you would like to use for your undergarment. Consult your mother and leader about this.
- II - How much material will it take to make the garment? This depends on the garment you wish to make, the pattern you use, your size, and the width of the material. The pattern will give the amount of material needed.
- III - Shrinking Material:  
To be done at home.
- 1 - Some materials shrink a great deal, some a little when washed, therefore it is advisable to shrink material before making garment.
  - 2 - How to Shrink: To shrink the material wet thoroughly in warm water. Hang up the material to dry without wringing it, and press just before it is quite dry.
- IV - Illustrative Material for Leaders:  
Samples of cotton materials suitable for underwear.  
Completed garments - shorts, step-ins, bloomers, pajamas, slips, gowns.  
Pictures of suggested garments.  
Vogue chart for taking measures.  
Illustrations of seam and edge finishes.

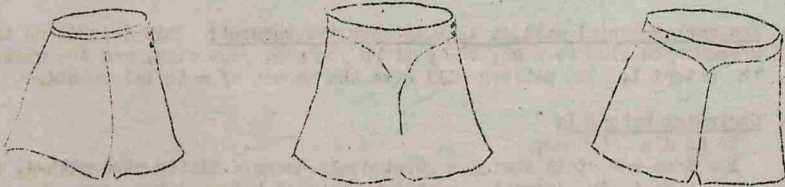
4-H CLUB GIRLS UNDERWEAR

Making Shorts or Step-in.

Suggested Patterns:

Vogue 6156 - 5815      Pictorial 4715      Butterick 5456  
Panties and Brassiere    Shorts and Brassiere    Simplicity 7117.

- A -
1. Amount of material needed.
  2. Shrinking same. Pressing.
  3. Straightening edges so that there is not a wrinkle in material.
- B - Patterns:
- 1 - After pattern is selected study it carefully so that you will know what every mark, notch, perforation indicates. (Leader should go over the pattern with the group explaining every detail, being sure that each girl understands each piece of pattern and how it is to be placed on material, and how to put it together.)
  - 2 - Check own measurements with pattern, make any alteration for length or width necessary in a practice pattern.
  - 3 - Place pattern on material, noting grain. Be sure that part of pattern that is due to be on straight grain is placed on the true grain.
  - 4 - Pin the pattern to material, taking up just as little of the material as possible with pin.
  - 5 - Mark all notches and perforations on material that will be needed.
  - 6 - Cut accurately right on pattern edge with keen sharp shears.
- C - Making:
- 1 - Remove pattern and baste the leg seam if each leg.  
Join the two legs together as per directions on pattern.
  - 2 - Try on, make any alterations necessary to secure a good fit.
  - 3 - Finishes: See Leaders' illustrative material.
    - a. Seams - flat fell.
    - b. Placket - on left side.
    - c. Band or yoke at top.
    - d. Lower edge .....; Hem - Shell - Rolled and Whipped.



Illustrative material for Leaders.

- 1 - Illustrations from magazines of shorts and step-ins.
- 2 - Samples of materials suitable for.
- 3 - One or two shorts and step-ins of different types.
- 4 - Seam and edge finishes.
- 5 - Finish for placket.

## MAKING A SLIP

### Illustrative Material for Leader:

- 1 - One or two well made slips: One or two ready made slips.
- 2 - Mounted illustrations of slips from current fashion magazines.
- 3 - Slip patterns for class study: Excella No. 3725; Pictorial 5335.
- 4 - Samples materials suitable for slips, prizes and widths.
- 5 - Booklets on constructions are helpful:
  - a. Vogue's Book of Practical Dressmaking.
  - b. Butterick: Dress Construction with the Aid of Patterns.
  - c. Sewing Secrets: The Spool Cotton Company, 350 Fifth Avenue, New York City.
- 6 - Mounted Illustrations of Finishes:
  - a. Seams - French: Flat Fell.
  - b. Neck and Edge Finish.
    1. Narrow hem, feather stitched or with lace shipped on.
    2. Shell edge.
    3. Narrow bias binding.
  - c. Hem at lower edge: 2½" hem feather stitched or hemmed by hand; No. 1 or 2 could be used.
- 7 - Samples of good, durable, dainty lace mounted.
- 8 - Charts for pattern alteration: Butterick; McCall's.

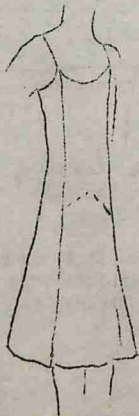
## SLIP

Four piece slip: Patterns suggested have four pieces. Each piece is cut on the straight material. This gives an excellent fitting slip and one that wears well.

- 1 - Study pattern noting seam allowance, and notches for putting pattern together.
- 2 - Check measurements with own to see if any alteration is necessary.
  - a. bust
  - b. hip
  - c. waist
  - d. length

Slip must be several inches larger than actual measurements for comfort in wearing.

- 3 - Note where straight of pattern must go on straight grain of material.
- 4 - Straighten edges of material. Press material so there is not a wrinkle in it.
- 5 - Place material on a large table, smooth out perfectly flat.
- 6 - Place pattern on material, secure with pins.
- 7 - Mark all notches with colored thread or mark and cut outward.
- 8 - Cut with good sharp scissors right on the pattern line.
- 9 - Remove pattern and waste.
- 10 - Try on and make any necessary adjustment.



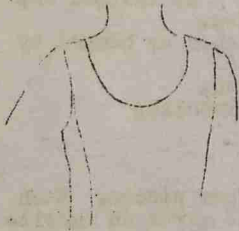
Straps: A double fold of material like slip, not over 3/8 of an inch makes a nice strap. Place strap 3 1/3 - 4 1/2 inches from center of front and 3 - 4 inches from center back, according to size of person.

Make slip shadow Proof by adding an extra piece of material on lower front panel of skirt.

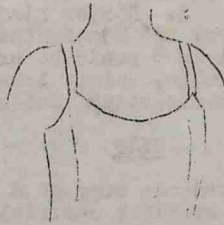
Finishes:

I

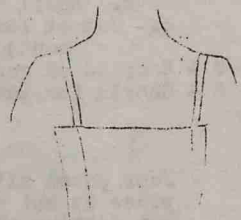
- 1 - Seams - French foll. See Leaders' illustrative material  
A French seam is a double seam in which there are no raw edges.  
See what a nice, neat seam you can make.
- 2 - Top of the slip:
  - a. Narrow binding or hem which may be featherstitched.
  - b. Narrow hem with lace whipped on.
  - c. Shell edge.
 The top may be built up as illustration No. 1, or pointed as in No. 2 with tiny straps across, or as No. 3, "straight across".



No. 1



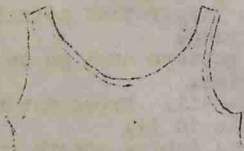
No. 2



No. 3

Finishes for top edge.

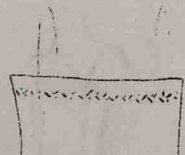
II



Narrow bias facing  
or  
narrow hem.



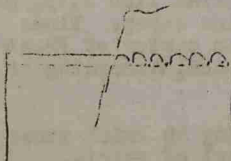
Shell edge.



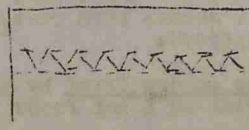
One inch hem  
featherstitched

The shell is easier made on a curved or bias edge when it is on a straight. Baste a quarter of an inch hem. At regular intervals a little over 1/4 of an inch apart bring the thread through to top and take two stitches over to form shell.

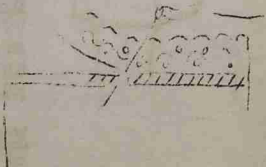
III



Shell edge  
No. 1



Featherstitch  
No. 2



Rolled and whipped  
Lace edge  
No. 3

**COOPERATIVE EXTENSION WORK  
IN  
AGRICULTURE AND HOME ECONOMICS  
STATE OF NORTH CAROLINA**

State College Station, Raleigh, N. C.

**NORTH CAROLINA STATE COLLEGE OF  
AGRICULTURE AND ENGINEERING  
NORTH CAROLINA COUNTIES AND  
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**EXTENSION SERVICE  
HOME DEMONSTRATION WORK**



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